

MAY 1, 1954

MOTION PICTURE HERALD

Charting the Future

PARAMOUNT SHOWS ITS
VISTAVISION TO TRADE

31 KEY CITIES LOOK
AT WARNER LINEUP

REVIEWS (In Product Digest): DIAL M FOR MURDER, LIVING IT UP, FLAME AND THE FLESH, ABOUT
MRS. LESLIE, THE LONG WAIT, THE ROCKET MAN,

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Pronounce it!
Book it!
-it's
SWEET
SWEET
SWEET!"



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EVERY DATE IS GREAT!**

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WALTER PIDGEON • SHELLEY WINTERS • PAUL DOUGLAS • LOUIS CALHERN**

with **DEAN JAGGER • NINA FOCH • TIM CONSIDINE**

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Tops grosser in more than 2 years of all Day-and-Date engagements!

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Tops everything except "Knights of the Round Table" and "Mogambo."

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Tops "Mogambo"! Record biz!

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Record business!

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Second only to "Knights"!

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Tops "Mogambo"! Record biz!

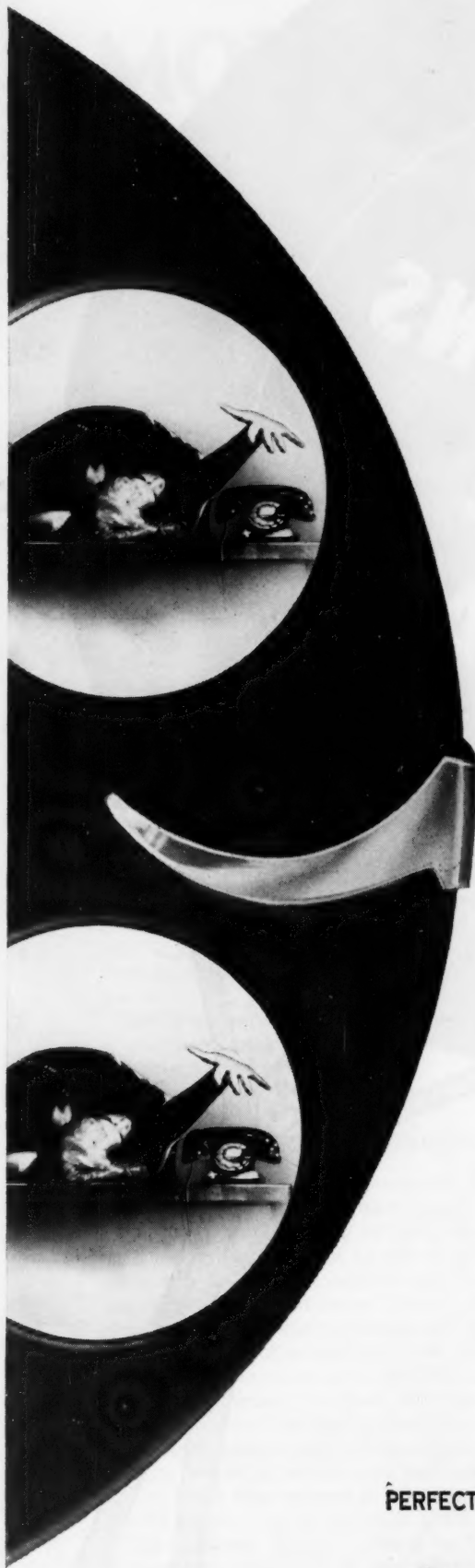
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Tops everything except "Knights of the Round Table" and "Mogambo."

ALFRED
HITCHCOCK'S

**"dial M for
Murder"**





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for "Dial M for Murder"
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PERFECT **3 DIMENSION** IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

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Music Composed and
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Wonderful **CINEMASCOPE** picture ...
Wonderful song! Sweeping the nation in great
recordings by Julius La Rosa, Frank Sinatra,
Toni Arden, "Four Aces," Marti Stevens, Dinah
Shore!

Start plugging your "Three Coins in the
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 5

May 1, 1954



Slander by Hecht

THE talented Ben Hecht as a story writer has prospered in and through Hollywood. The bitten hand of Hollywood is again in evidence as the result of a particularly outrageous article which Mr. Hecht has had published in the current issue of "Esquire" magazine.

The Hecht article is a shocking example of a ruthless fouling of one's own nest. The appearance of such an article in an American magazine is an equally shocking example of the standards of ethics and decency which currently color the editorial policies of various magazine publishers.

In this article Mr. Hecht returns to a discussion of the subject of sexual delinquency in its ugliest and most revolting aspects—a subject which has had a long and curious fascination for Mr. Hecht. In the "Esquire" article he purports to offer a report on Hollywood conditions. Actually he turns out a fictional piece which portrays the author's daydreaming rather than any typical condition that exists anywhere except among diseased persons for whom the insane asylum is beckoning.

The Hecht article in "Esquire" magazine is an arrogant and cruel affront to Hollywood and the many thousands of decent Americans who comprise the production colony. The hatchetmen of the Kremlin will be delighted with it as it fits nicely into their design of villifying the American film and its production colony throughout the world.

Mr. Hecht in this article seems to solicit a social and professional ostracism in Hollywood. Hollywood ought not disappoint him.

■ ■ ■

Rights of Film Reviewers

SOME newspaper and magazine film reviewers, and their editors, lately have been forgetting that motion pictures belong to their makers. The producer-distributor has the right to select the time at which its films may be seen for review and also to stipulate that reviews be published on or after a particular date. The courtesy of an invitation to a screening, of course, carries with it no control whatsoever over the review's content.

Nearly fifteen years ago a problem arose in Hollywood because newspaper reviews were published following "sneak previews" without regard to review release dates. Exhibitors pointed out that such pre-judging weeks and months before a picture was released hurt attendance. It was noted that reviews in advance of theatre openings should appear only in the trade press.

The situation became critical in 1941. The late Ed Kuykendall, president of the Motion Picture Theatre Owners of America, demanded that Hollywood previews for the lay press be abolished. The annual convention

of the MPTOA that year also passed a resolution condemning general press reviews before pictures were ready to be shown to the public.

Terry Ramsaye commented on those developments on this page as follows:

"The trade press audience, the exhibitor, needs to know all that he can get about the product as early as it can be had. It pertains to his plans, decisions, budgets, policies, and his retail selling."

"The lay press audience begins to have its larger proper interest when the product becomes available for inspection on the retailer's screens."

"The two functions are as far apart as buying time and playdate."

For many years Hollywood studios have had a rule that lay critics and columnists are invited to advance screenings on the condition that no reviews be published before release. It was also agreed that syndicated columnists would either not review pictures at all or arrange to have their review break following the opening of the film in the area served by each subscribing newspaper. Columnists are confined generally to saying that they have "heard" reports about such and such a picture.

RECENTLY two pictures have been reviewed in Los Angeles newspapers in violation of the exhibitor-studio-press pact. It is to be hoped that both breaches of the rule were unintentional and were made through misunderstanding or ignorance. However, the studios have an obligation to their exhibitor customers everywhere to make sure that box office values are not dissipated by newspaper reviews printed in advance of theatre openings. If necessary, the studios should bar offending reviewers from advance screenings. This is entirely within their legal rights.

Unlike toothpaste, cigarettes and other packaged goods, motion pictures are only available at local outlets—the theatres—on specific dates. Advance newspaper reviews at best make the public believe that certain films are dated before their key runs; at worst certain films are unfairly damned. It is easier for a columnist to be "smart" when condemning than when approving.

Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, not before.

■ ■ ■

Q Quotable Quotes: "A town without a theatre dies at nightfall," Charles Jones, Elma, Iowa. COMPO's seventh advertisement in its series in "Editor & Publisher" summed up the financial contributions of a theatre to its community in the words: "A healthy movie business is good for the economic health of any town."

Letters to the Herald

Public Relations

TO THE EDITOR:

Take a look at an article by Ben Hecht entitled "Sex in Hollywood," appearing in the current issue of "Esquire" magazine. The bright red wrapper makes this issue of "Esquire" stand out like a sore thumb on all newsstands.

Frankly, the entire article is rather revolting, and I'm no prude. I'm writing you for some help.

I've talked to several civic groups locally combatting the very poor press that we have been getting. As you know the masses think that Hollywood is an evil den of iniquity—brought about by the many distasteful releases from Hollywood, similar to Hecht's article. I, and my theatre friends, have tried to put the emphasis on the good things that are happening and trying to teach the people that Hollywood is a fine place . . . that the folks are fine folks. Now, here comes "loud-mouth" Hecht.

What's the score? What are the facts? Are we to believe these statements? What's the rebuttal to this type of article? If I have been wrong in thinking that Hollywood people were just average, then I'd like to know the true facts. So, how about some help!—*Virginia Theatre Manager.*

[See editorial, "Slander by Hecht," Page 7.]

Less Indians

TO THE EDITOR:

We are an action house and have been for years, but the recent rise in Indian pictures made have even disgusted my patrons. They love Westerns but not these Indian pictures! Give us more "super-westerns" as we choose to call them, not Indian against Indian, white against Indian, Cavalry fighting Indian and Cavalry fighting for Indian. Just plain old cowboy pictures in color with a star or two is all we ask.—*JAMES J. HOFFNER, Manager, Shell Theatre, Tacoma, Wash.*

Value of Shorts

TO THE EDITOR:

In the issue of the HERALD of April 10th, there appeared an article from an exhibitor in Texas, saying that more diversified short subjects are needed to avoid more than one feature on a program.

We don't know who this exhibitor is, but he is probably on our list. We direct your attention to the fact that over the years we have taken various steps to let exhibitors like our friend in Texas know that we have a library of over two hundred and fifty diversified shorts available running anywhere from eight minutes up to forty minutes, all of them selected with a careful eye to satisfy discriminate audiences, where single features are used. Announcements

To the Editor:

We have been using your magazine for years and find it very beneficial. We especially find useful your Film Buyers Ratings. — WARREN PIRTLE, Pirtle Circuit of Theatres, Jerseyville, Ill.

appear in the World Market Section. We wonder how our exhibitor friend in Texas could have ever overlooked us.

It seems that many exhibitors are too much sold on the idea that all the good program fillers belong to major companies and they often overlook the fact that some of us independents come up with unusual and interesting items and short subjects which the major companies don't handle. The trouble with most exhibitors is that they place a very low value on shorts. Their argument is that people cannot be induced to come in to see shorts so they fill up their programs with anything on celluloid. We have had some amazing experiences with exploitable shorts and in many cases we have had unusual shorts running in a theatre for as long as eighteen weeks.—*J. H. HOFFBERG, President, Hoffberg Productions, Inc., New York City.*

Thanking the Stars

TO THE EDITOR:

In this day and age, it is really great to see a star that will go out of his way to help the exhibitor. Many stars visit Palm Beach but they prefer not to appear, even with their own pictures.

However, Robert Cummings, while visiting in Palm Beach was most cordial and gladly appeared on the stage of the Paramount Theatre without a big buildup while we were showing his latest hit production, "Lucky Me."

I just wanted to publicly express my appreciation to Mr. Cummings, a real star in public relations.—*BILL DUGGAN, Florida Theatre, West Palm Beach, Fla.*

Use TV

TO THE EDITOR:

After seeing the business that "The Long, Long Trailer" has done in theatres, I am of the firm opinion that, if the industry would join hands in a television program during regular off nights for theatres, it would be very beneficial to exhibitors in general because people would be generally better acquainted with stars and the new motion pictures. I think that a program of this sort once a week would give the motion picture industry a shot in the arm that is badly needed.—*M. M. GRIMES, Bailey Theatres, Atlanta, Ga.*

MOTION PICTURE HERALD

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On the Horizon

THE Federal Communications Commission has granted WOR-TV, New York, permission to make a 90-day private experimental test of Zenith's Phonevision system of subscriber television beginning May 15. The test is "to make final determination of Phonevision's operating characteristics from a high-powered transmitter." No telephone lines will be used. Gordon Gray, WOR-TV general manager, said the program material would consist of test patterns, films and some live pick-ups.

► Col. H. A. Cole, co-chairman of the COMPO tax repeal committee, will be presented with gold keys to a 1954 coupe-de-ville Cadillac at a testimonial to be tendered him May 11 by Texas exhibitors. The car will bear a gold plate on its instrument panel inscribed "Presented to Colonel H. A. Cole by loyal and devoted Texas theatre owners," a coat of arms bearing his name will be on the door, and a chauffeur attired in a powder blue uniform, the shade of the car, will be at Col. Cole's service for a year. In addition an interior decorator has been commissioned to completely redecorate his office.

► The familiar Paramount trademark, a mountain peak with a halo of stars, has a new look. On the cover of the annual report mailed this week to stockholders the emblem has been embellished by a symbolic lightning flash. The report points out that the flash "symbolizes the new electronic era . . . and Paramount's expansion into television and other electronic fields."

► First quarter preliminary consolidated sales of \$131,800,000 were reported this week by the Eastman Kodak Company. The sales figure for the 12 weeks ending March 21, 1954, compares with sales of \$133,800,000 in the corresponding period of last year, but is about 9½ per cent above first quarter sales in 1952 and 1951.

► House-approved cuts in funds for the U. S. Information Agency would bear hardest on the overseas film

program, according to figures submitted by the agency to the Senate Appropriations Committee this week. Director Theodore C. Streibert urged the Senate group to give USIA the \$89,000,000 it asked for the coming fiscal year rather than the \$75,814,000 voted by the House. The cut made by the Representatives would mean the film program would get only \$2,931,000 as compared with the \$6,964,000 requested.

► Directors of Allied States Association meeting in Minneapolis next month will study reports on "exploratory discussions" with seven additional independent film producers interested in guaranteed product deals similar to the deal with Hal R. Makelim. Abram F. Myers, Allied general counsel, said this week in Washington that none of the new discussions had reached the negotiating stage.

► A commemorative postage stamp honoring George Eastman on the centennial of his birth will be issued in July by the United States Post Office.

► A sharp increase in pro-Communist motion pictures in southeast Asia is reported by the U. S. Information Agency which says that such films are being produced in Red China and distributed in growing numbers. In addition Russian-made films with Chinese sub-titles are getting wider distribution in southeast Asia.

► "Newsweek" magazine devotes its May 3 cover and a four-page feature story to MGM's "Executive Suite." The story is headed "Hollywood Discovers the U. S. Business Drama."

► Charles Boasberg, RKO general sales manager, said this week that Walt Disney's "Pinocchio" in its first 100 re-release dates in metropolitan New York grossed \$126,000, exceeding "Snow White," re-released two years ago, by 30 per cent.

► Motion picture theatre directory advertising in the Chicago "Tribune" on Friday April 16 reached a new all time peak total of approximately 20 columns.

Assets of VistaVision

Observers at the Radio City Music Hall New York demonstration of Paramount's VistaVision screen process on April 27 were well impressed. The advance claims for the brightest and sharpest pictures ever projected on a large screen from 35mm film were substantiated. It was shown that on the large screen a noticeable improvement in definition was achieved with VistaVision in contrast to standard photography. The demonstration also showed how VistaVision prints, by exhibitor choice, may be projected in any aspect ratio from 1.33 to 1 up to 2 to 1. The advantages of the Paramount-recommended ratio of 1.85 to 1 were illustrated with different scenes.

In addition to regular VistaVision prints, Paramount also plans to make available "squeezed" prints in the 1.85 aspect ratio for projection through adjustable prismatic anamorphic lenses. This is expected to result in a further increase in sharpness of images on screens 55 feet and wider.

Paramount is to be congratulated for the progress it has made with VistaVision. Especially in larger theatres and drive-ins the entertainment quality of pictures will be enhanced by the sharper VistaVision prints.—M.Q., Jr.

Story and pictures of the New York VistaVision demonstration on pages 12 and 13.

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THE MARQUEE tells the story. Some 2,500 from New York's industry, and the press, attended Universal's "Magnificent Obsession" Monday night. Also, Universal district sales managers, in town for a week-long meeting.



Milton R. Rackmil, company president; co-star Barbara Rush; executive vice-president Alfred Daff; vice-president Charles J. Feldman.



Wilbur Snaper, exhibitor; Rita Gam; Ray Moon, Universal.

This week in pictures



THE SCENE, left, in Rome, as Arthur Krim, United Artists president, at the left, receives from Nicola De Pirro the decoration of Knight of the Italian Republic. The ceremony coincided with UA's 35th anniversary celebration in Rome.



MAXWELL CUMMINGS of Montreal has been elected president of Associated Screen News, of that city and Toronto. He represents control and new management.



JACK L. WARNER, executive producer at Warners, inspects a miniature to be used in "The Silver Chalice" as producer Victor Saville, set designer Rolf Girard, and Steve Trilling look on.

LUNCHING, at the Michigan Allied Detroit convention: at the head table, Inspector Herbert Case, police censor; Secretary of State Owen Cleary; E. T. Conlon, vice-president; Pat McGee, representing C O M P O; Alden Smith; John Vlachos, president; Reuben Shor.



WALTER BRANSON, RKO general manager for foreign operations, predicts company earnings abroad this year will be almost 12 per cent higher. He returned to New York headquarters after five weeks on the Continent and in England. Motion pictures and their stars are still glamorous abroad, he commented.



HAROLD HECHT, producer with Burt Lancaster, spoke in United Artists' New York office last week for "Apache."



THE ANTILLANA TROPHY and scroll, awarded by the Cuban Federation of Critics to Walt Disney's "Nature's Half Acre," is displayed in New York by foreign sales manager Ned Clarke, and world sales manager Leo Samuels.

by the Herald

INSTALLING the New York Cinema Lodge, B'nai B'rith officers. At the luncheon Tuesday: Irving Greenfield, Harry Brandt, Martin Levine, A. W. Schwalberg, Burton Robbins, reelected president; Robert Weitman, and Sam Rinzler. Behind Mr. Robbins is Louis Novins, luncheon guest speaker.



Paramount Presents VISTAVISION

All photos by the Herald

and New York's Industry Finds Bow Impressive

This Week, as it must to all new screen techniques, the east coast debut came for VistaVision.

Paramount's newly developed photographic and release printing process was unveiled in New York early Monday morning in an impressive show, staged appropriately at Radio City Music Hall and hosted by top Paramount executives led by Barney Balaban, president; Adolph Zukor, chairman of the board; Y. Frank Freeman, vice-president in charge of the studio operations, and Loren L. Ryder, head of research at the studio. VistaVision will be shown in Washington at the Capitol theatre Wednesday.

In the audience were hundreds of exhibitors, who applauded Paramount policy as well as picture, distributors and other interested folk. The latter included such diverse personalities as George Jessel, sometime producer and master of ceremonies extraordinary; actor Charlton Heston, who will star in C. B. DeMille's VistaVision production of "The Ten Commandments"; Sloan Simpson O'Dwyer, wife of a former New York City official and a radio commentator, and Lowell Thomas, also of radio and who has

an immediate interest in any possible competition to his Cinerama.

Emphasized throughout the demonstration and in the subsequent press conference were the following points:

Paramount in adopting VistaVision has implemented its policy of "compatibility and flexibility";

VistaVision requires no new expenditures on the part of the exhibitor but, by its nature, "brings to motion pictures a quality and scope never before achieved" for the smallest as well as largest theatre; and that

Films in VistaVision are photographed with the intention of their being screened in the 1:85 to 1 aspect ratio, with cropping at the projector, and that they also can be screened in ratios ranging from 1:33 to 1 up to 2 to 1, with no loss of pertinent action.

Speaking before the demonstration, which included scenes from such coming Vista-

PAT ON BACK FROM ALLIED COMMITTEE

Allied States' Watchdog Committee went, saw and was conquered. Just a matter of hours after Paramount's VistaVision demonstration at Radio City Music Hall Monday, the committee issued a statement saying, "We are agreed that this morning we enjoyed the finest wide screen presentation of motion pictures from the standpoint of definition and clarity that we have thus far seen." The committee also was impressed by "the compatibility of VistaVision with standard projection equipment" and Paramount's lack of insistence on special sound equipment. The committee, consisting of Wilbur Snaper, Sidney Samuelson and Irving Dolinger, attended the showing in the company of Ben Marcus, national president, Abram Myers, general counsel, and Edward W. Lider of Boston.

Vision productions as "White Christmas," "Strategic Air Command" and "Three Ring Circus," Mr. Freeman acknowledged Paramount's and the industry's debt to all who have pioneered in the development of new screen techniques, and specifically he cited 20th Century-Fox for CinemaScope.

Paramount, however, said Mr. Freeman, was not to be satisfied with a technique not suitable to all theatres, small, big and outdoor, and thus has finally developed the VistaVision camera, through which the film passes horizontally, exposing the equivalent of two frames at once. This enlarged picture area, when reduced and printed in the conventional manner, affords a degree of definition never before seen, said the production chief. Mr. Ryder even went on record as saying the picture so obtained was better than one on 65mm stock.

Mr. Freeman, as well as the Messrs. Balaban, Zukor and Ryder, urged the retention of the height of the screen as well as the width—"the biggest screen possible for the particular theatre" is the way Mr. Freeman put it. He added, too, that Paramount has

(Continued on opposite page)



Paramount's Henry Randel escorts circuit owner Louls Schine.



Warners' Frank Cahill with Texas Consolidated's Bill O'Donnell.



R. J. O'Donnell greets Paramount's Y. Frank Freeman.

(Continued from opposite page)

no sympathy for the exhibitor who doesn't "do his best to get the best equipment available" especially a seamless screen and proper lenses.

Paramount, said Mr. Freeman, recommends a lens such as the variable anamorphic lens developed by the Tushinsky brothers, with which it is possible to project conventional product as well as any anamorphic prints which might be made of VistaVision product. As announced previously, Paramount intends to make available to exhibitors anamorphic prints, in the ratio of 1:85-to-1, as well as conventional prints.

Says VistaVision Camera Details Available to All

At the press conference following the demonstration, Mr. Ryder said in his opinion the light saving by use of the anamorphic prints, as opposed to the projector cropping of conventional prints to achieve the 1:85-to-1 ratio, would only be appreciable in very large theatres, or theatres having screens which measure more than 55 to 60 feet wide.

The question of the availability of VistaVision cameras was handled by Mr. Freeman, who said that contrary to reports from some quarters, any camera manufacturer can get the plans and specifications to build a VistaVision camera. Paramount, he said, will have eight by July and 10 or 12 by August. The name VistaVision, he continued, can be used by any producer "as long as it is VistaVision and as long as the production measures up to the standards set by Paramount."

New Technicolor Process Complements VistaVision

He added, however, that Paramount does not intend to sell the process to the public in a loud or flamboyant manner. The company is primarily interested in telling the exhibitor exactly what he will have in VistaVision and let him do the selling. The quality of the photographic method, coupled with a new Technicolor dye printing process, he said, will do the trick. Despite earlier reports that all VistaVision films would be in color, Mr. Freeman announced that Paramount would



start shooting its first black-and-white film in VistaVision this month.

All the Paramount executives were united in their praise of Perspecta sound, the "compatible" single optical sound track equipped with a control so that it can be played through one, two or three horns as the exhibitor desires. It was Mr. Zukor's opinion that some pictures, such as musicals, need "the body" which three horns behind the screen give to sound, whereas other "more intimate dramas" don't gain particularly by directional effects. Most important of all, Mr. Zukor added as an afterthought, is proper volume control and "good theatre operation," no matter what the system.

Mr. Ryder, who has been credited with introducing magnetic sound to Hollywood and who now is backing Paramount's adoption of Perspecta sound, said that if one-quarter of the amount of money had been spent recently on optical sound as on magnetic, optical would now be even better. He predicted great advances in optical sound and cited difficulty in proper maintenance as magnetic sound's biggest disadvantage.

The cost of equipping for Perspecta sound, which also has been adopted by Warner Brothers and MGM, was estimated at approximately \$800 for the integrator unit,

plus about \$500 for installation for theatres already equipped with a three-horn system behind the screen. An additional estimated \$2,000 in expenditures was seen for theatres not now equipped with three horns.

Also revealed in the course of the post-demonstration talk was the fact that the conventional screen version of "Oklahoma," to be shot "deluxe" in the Todd-AO 65mm process, will be made in VistaVision. The results will be interesting in light of Mr. Ryder's faith in the Paramount process. Mr. Ryder also told the press the company's first VistaVision cameras were developed from two Stein cameras, built in 1926.

The Music Hall demonstration was carried out on a Vocalite "Hi-Lite" diffusive screen measuring 70 feet by 39 feet. In the booth were Peerless condenser lamps pulling 200 amps.

An Allied delegation, below: Wilbur Snaper, Abram F. Myers; Paramount's Charlton Heston, A. W. Schwalberg and Hugh Owen; and Ben Marcus and Sydney Samuelson.

From out-of-New York: Moe Horwitz and Bill Skirball of Cleveland flank Moe Silver of Pittsburgh and Harry Feinstein, New Haven.



THE WINNERS CIRCLE

Picture doing above average business at first runs in the key cities for the week ending April 24 were:

Albany: LUCKY ME (WB), PRINCE VALIANT (20th-Fox), HEIDI (UA) 2nd week, RED GARTERS (Para.) and WAR ARROW (U-I) double bill, PINOCCHIO (Disney-RKO, reissue).

Atlanta: LUCKY ME (WB), SOUTHWEST PASSAGE (UA), PHANTOM OF THE RUE MORGUE (WB).

Boston: KNOCK ON WOOD (Para.), GENEVIEVE (U-I), PRINCE VALIANT (20th-Fox), NIGHT PEOPLE (20th-Fox), ROSE MARIE (MGM).

Cincinnati: PRINCE VALIANT (20th-Fox), NIGHT PEOPLE (20th-Fox) 2nd week, PINOCCHIO (Disney-RKO, reissue).

Cleveland: EXECUTIVE SUITE (MGM), PRINCE VALIANT (20th-Fox), LUCKY ME (WB), FROM HERE TO ETERNITY (Col.) repeat run, PINOCCHIO (Disney-RKO, reissue) 2nd week.

Denver: RHAPSODY (MGM), CASANOVA'S BIG NIGHT (Para.), PRINCE VALIANT (20th-Fox), LUCKY ME (WB), GENEVIEVE (U-I) 3rd week.

Detroit: BEAT THE DEVIL (UA), NIGHT PEOPLE (20th-Fox) 3rd week, GLENN MILLER STORY (U-I) 10th week, LUCKY ME (WB), PRINCE VALIANT (20th-Fox).

Hartford: ROSE MARIE (MGM).

Indianapolis: EXECUTIVE SUITE (MGM) and CHARGE OF THE LANCERS (Col.) double bill, CREATURE FROM THE BLACK LAGOON (Univ.) and PROJECT M-7 (U-I) double bill, LUCKY ME (WB), MA AND PA KETTLE AT HOME (U-I) 2nd week moveover, and LOOPHOLE (AA) double bill.

Kansas City: LUCKY ME (WB) holdover, THE ROBE (20th-Fox) repeat run, PINOCCHIO (Disney-RKO, reissue).

Memphis: THE NAKED JUNGLE (Para.), RHAPSODY (MGM), PRINCE VALIANT (20th-Fox), LUCKY ME (WB).

Miami: EXECUTIVE SUITE (MGM).

Milwaukee: FRENCH LINE (RKO), ROB ROY (Disney-RKO), PINOCCHIO (Disney-RKO, reissue), CREATURE FROM THE BLACK LAGOON (U-I).

New Orleans: JULIUS CAESAR (MGM) holdover, THE FRENCH LINE (RKO) moveover, 6th week, LUCKY ME (WB), GLENN MILLER STORY (U-I) holdover.

Oklahoma City: EXECUTIVE SUITE (MGM) holdover, THE LIVING DESERT (Disney) 3rd week, ELEPHANT WALK (Para.) holdover, BOTANY BAY (Para.).

Omaha: PRINCE VALIANT (20th-Fox), PINOCCHIO (Disney-RKO, reissue), THE ROBE (20th-Fox) repeat run.

Philadelphia: PRINCE VALIANT (20th-Fox), CARNIVAL STORY (RKO).

Portland: LUCKY ME (WB), PRINCE VALIANT (20th-Fox), IT SHOULD HAPPEN TO YOU (Col.), CASANOVA'S BIG NIGHT (Para.), MA AND PA KETTLE AT HOME (U-I), THE LIVING DESERT (RKO) 6th week, NIGHT PEOPLE (20th-Fox) 4th week.

Providence: ROSE MARIE (MGM), PRINCE VALIANT (20th-Fox), HEIDI (UA).

San Francisco: KNOCK ON WOOD (Para.) 2nd week.

Vancouver: NIGHT PEOPLE (20th-Fox), KING OF THE KHYBER RIFLES (20th-Fox), EDDIE CANTOR STORY (WB), THE LONG, LONG TRAILER (MGM), YANKEE PASHA (U-I).

Washington: LUCKY ME (WB), PRINCE VALIANT (20th-Fox), BEACHHEAD (UA), PINOCCHIO (Disney-RKO, reissue), BEAT THE DEVIL (UA) 2nd week, KNOCK ON WOOD (Para.), YANKEE PASHA (U-I), JULIUS CAESAR (MGM) 11th week, TENNESSEE CHAMP (MGM) plus Betty Hutton stage show, WILL ANY GENTLEMAN (Brit.) (Stratford).

Universal Sales Heads At Meeting in New York

Universal Pictures' district sales managers began their week long series of meetings with the company's home office executives in New York Monday, with Charles J. Feldman, sales vice-president, presiding. A review of general sales policies and distribution plans were on the agenda. One meeting was devoted to promotion plans on forthcoming product. District managers participating were Joseph Gins, from Boston; P. F. Rosian, Cleveland; Mamie M. Gottlieb, Chicago; Lester Zucker, Kansas City; James V. Frew, Atlanta; Henry H. Martin, Dallas; Barney Rose, San Francisco; David A. Levy, New York.

Sell Chicago House

CHICAGO: Charles Golan has given up the Deluxe theatre here after operating it since 1930, and the theatre has been taken over by Van Nomikos and Duke Shumow, who are closing it for a month to install a wide screen and to make other improvements. The 1,000-seat house, first opened in 1912, was built and managed by the Cuneo family, who still own the building.

Columbia Dividend Set

Columbia Pictures' board of directors last week declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable May 15, 1954, to stockholders of record April 30.

Paramount Reports Net \$6,779,563

Paramount Pictures Corporation reported consolidated earnings after taxes in the amount of \$6,779,563 for the 52 weeks ended January 2, 1954. This compares with \$5,340,584 for the 53 weeks ended January 3, 1953, before including a non-recurring profit of \$559,287 from the sale of real property in that year, and \$5,899,871 including such non-recurring profit.

Consolidated earnings for 1953 represented \$3.06 per share on 2,217,051 shares outstanding at the end of 1953 as compared with \$2.28 per share for 1952, not including the non-recurring profit, on 2,339,479 shares outstanding at the end of 1952. Including such non-recurring profit, consolidated earnings for 1952 were equivalent to \$2.52.

Barney Balaban, president of the company, referred in his annual report to 1953 as "a year that strengthened our financial position." He pointed out that 1953 had resulted in greater revenues in almost all areas of the foreign market, and added that this improvement had continued and had been maintained during the first months of 1954.

Famous Players Canadian Corporation, Limited, in which Paramount holds an interest of 67½%, had "enjoyed another good year during 1953," Mr. Balaban said, "and is currently expanding its interests in the television field in Canada.

He also revealed rapid progress scored by the color television tube developed by Chromatic Television Laboratories, Inc., in which Paramount holds a 50 per cent interest. Mr. Balaban declared that the position of the Chromatron—commonly known as the Lawrence tube—had been tremendously strengthened as the only practical and economical answer to the problem of getting popular sized color receivers to the public soon.

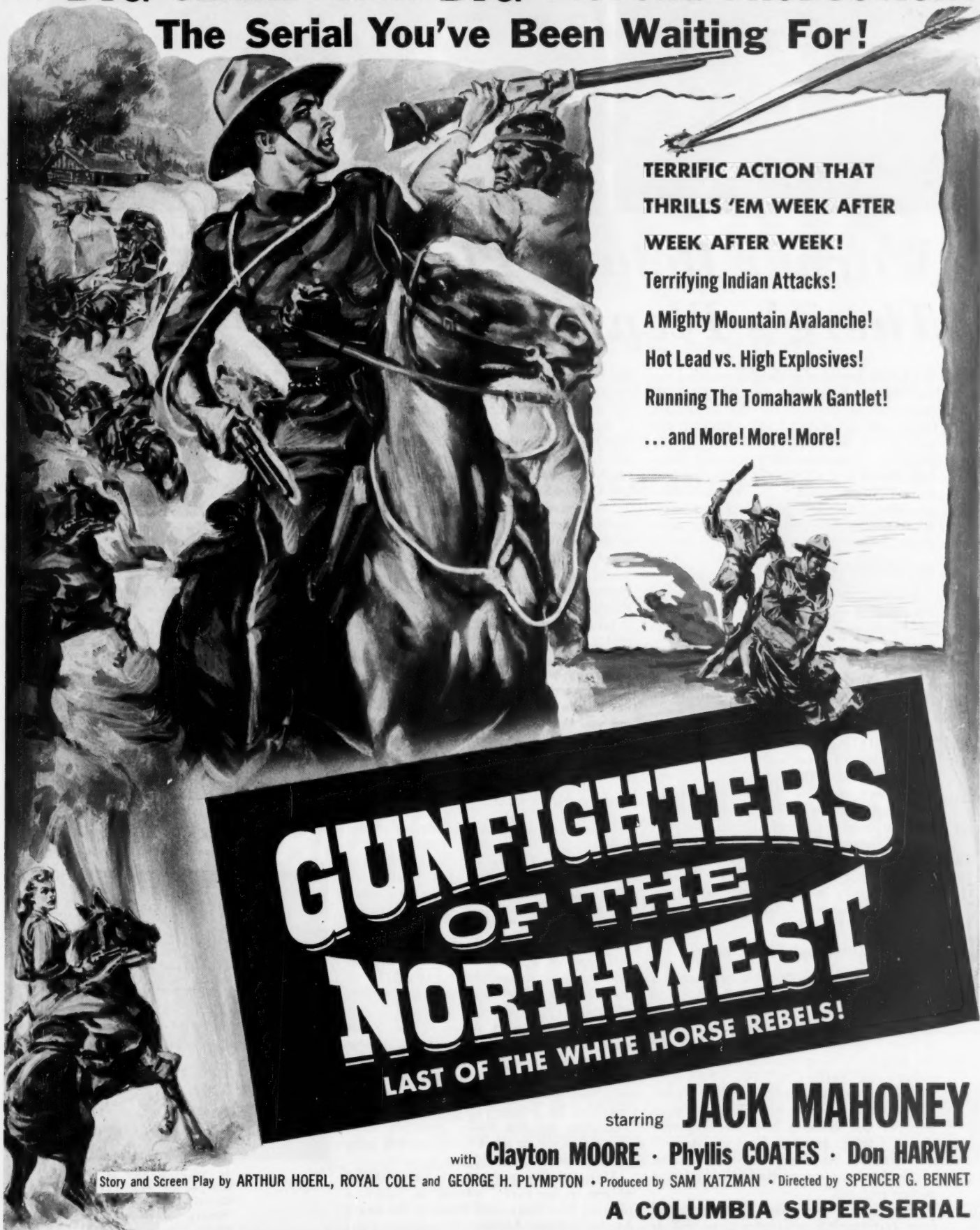
Discussing the International Telemeter Corporation, in which Paramount holds a majority interest, Mr. Balaban stated that the results of Telemeter's "pay-as-you-see" television experiment in Palm Springs "have exceeded our expectations." He disclosed new areas of research and development in which Telemeter's staff of engineers and scientists are currently engaged, including a system of proof and sorting of bank checks, and photographic and magnetic-core techniques of electronic memories.

A considerable section of the report was devoted to explaining the merits of Vista-Vision, the wide screen process which the company demonstrated in New York this week. See pages 12 and 13.

Jessel NTFC Guest

George Jessel was to be the honored guest of the National Television Film Council luncheon meeting in New York Thursday April 29, it was announced by Melvin L. Gold, NTFC president.

A BIG SERIAL WITH BIG PICTURE PRODUCTION!
The Serial You've Been Waiting For!



**TERRIFIC ACTION THAT
THRILLS 'EM WEEK AFTER
WEEK AFTER WEEK!**

**Terrifying Indian Attacks!
A Mighty Mountain Avalanche!
Hot Lead vs. High Explosives!
Running The Tomahawk Gantlet!
...and More! More! More!**

GUNFIGHTERS OF THE NORTHWEST

LAST OF THE WHITE HORSE REBELS!

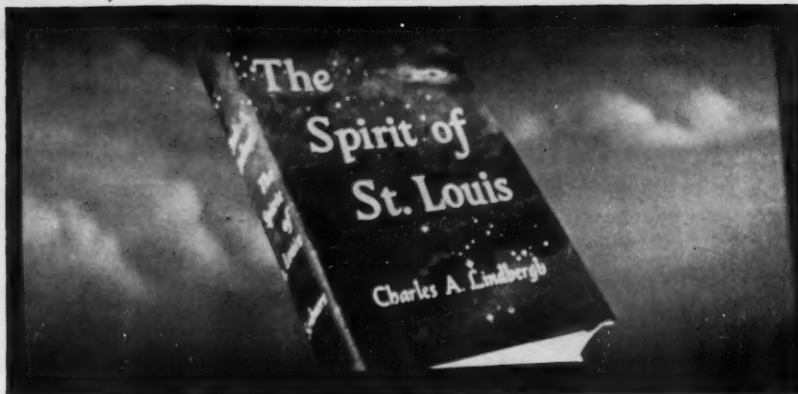
starring **JACK MAHONEY**

with **Clayton MOORE · Phyllis COATES · Don HARVEY**

Story and Screen Play by ARTHUR HOERL, ROYAL COLE and GEORGE H. PLYMPTON • Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A COLUMBIA SUPER-SERIAL

...AND A TERRIFIC CAMPAIGN BOOK TO BRING ACTION AT THE BOX-OFFICE!



by the Herald

ON SCREEN: Jack Warner, left, in words of greeting and announcement; above, noting purchase of Lindbergh story.

Warner Details Plans: There's Plenty to Tell

WARNER Brothers pridefully unveiled for exhibitors and the industry this week its catalogue of product for the immediate future. An estimated 7,500 exhibitors, circuit buyers, bookers and members of the press in 31 exchange cities attended showings Monday of a specially made two-reel picture in which Jack L. Warner, executive producer, detailed the product and introduced sequences from productions completed or now in work.

Based on Best-Sellers

And an impressive catalogue it is. Stressing pre-sold value, the productions largely are based on best selling novels, long run plays or widely known classics.

Among the properties for which Mr. Warner outlined producer and directorial credits, and in some cases cast names, were: John Steinbeck's "East of Eden"; Agnes Sligh Turnbull's "Gown of Glory"; "Helen of Troy"; Edna Ferber's "Giant"; Andrew Geer's "The Sea Chase"; Herman Melville's "Moby Dick"; the Thomas Heggen stage success "Mister Roberts"; Thomas B. Costain's "The Silver Chalice"; William Faulkner's "Land of the Pharaohs"; "Daniel Boone"; Tennessee Williams' "Mississippi Woman"; "Daniel and the Woman of Babylon"; "The Last Train West"; "Strange Lady in Town"; and the current star of the book world, Charles Lindbergh's "Spirit of St. Louis."

Shows Completed Sequences

The trailer, made in CinemaScope but with optical, single track sound, then moved into sequences from these productions: "The Command," "Lucky Me," "Ring of Fear," "A Star Is Born," "The High and the Mighty," "King Richard and the Crusaders" and "Battle Cry."

Concluding the impressive film report, Mr. Warner characterized it as a "blue-print of our thinking and planning—the shape of things to come from our studio." He reiterated the theme that "great books, great plays and great stories make great motion pictures."

"The scenes you have just witnessed from forthcoming productions, as well as

the impressive list of story properties we have purchased for immediate production, are an indication of the continuous flow of motion pictures which you will receive from Warner Brothers. We have shown you only glimpses of this program. Soon you will see these pictures in the full glory of color and CinemaScope.

"We have confidence in the future of motion pictures. Our program consists of the greatest effort we have ever undertaken. Yes, we have confidence, or we would not at this time be making the most important and the highest budgeted productions in the history of our company. It takes vision, experience, and huge investments to make a program like this come true. With these ambitious plans already underway, we here at the studios are looking forward to the brightest future that lies before all of us. And I don't mind telling you that we are excited about the future. I hope that our excitement is contagious, and that it has been conveyed to you in some degree.

Voices Faith in Screen

"We have shown you a glimpse of our future because it is your future, too. I know that you share with us our faith in motion pictures as the world's greatest entertainment. We shall continue to demonstrate this faith to you, to our industry, and to the public."

The trailer was followed in all cities by a screening of Alfred Hitchcock's "Dial M for Murder," reviewed on page 2277 of the Product Digest in this issue of The HERALD.

All the sequences shown in the trailer were from CinemaScope pictures, photographed in WarnerColor, as was the trailer itself, but Mr. Warner emphasized that the company will make full use of all media. "Dial M for Murder," for instance, is in 3-D. Nor did the studio executive make any reference to what sound system is to be employed.

Many of the pictures are being made, or are to be made, abroad on locations ranging from Egypt and Rome to the South Pacific and the Azores.



Benjamin Kalmenson, Warner sales vice-president, with Samuel Rosen, Stanley Warner vice-president.



Jules Lapidus, Warners eastern and Canadian manager, with Bob Shapiro, right, Paramount theatre director.



H. Stuckey and M. F. Gowthorpe, of the Butterfield Circuit, Michigan, with Roy Haines, western sales manager.

THE CREATURE STRIKES AGAIN!

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**Weekend Crowds Storm
Chicago's U. A. Theatre
Boxoffice Buried in
Avalanche of Dollars!**

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**NEW YORK
ALERTED!**

**"Creature"
goes into
Paramount
Theatre,
April 30th**

**CREATURE
FROM THE
BLACK LAGOON**

**MORE CITIES
FALL TO
"CREATURE"**

**Buffalo, Philadelphia,
and New Orleans Are
Latest to Succumb!**

**CROWDS FLEE
INTO THEATRES!**

**"Creature from the
Black Lagoon"**

Starring Richard Carlson and Julia Adams with Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell. Directed by Jack Arnold. Screenplay by Harry Essex and Arthur Ross. Produced by William Alland. A Universal-International Picture.

**POLA-LITE PRINTS USED ON
CREATURE ENGAGEMENTS
in Pittsburgh, Harrisburg, Oklahoma
City, and many others!**

These prints available to exhibitors who want to show the film in 3-D but wish to avoid problems sometimes involved in using two prints.

ALSO AVAILABLE IN 2-D

Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside.

DRIVE-IN USES CINEMASCOPE

Omaha Theatre Opens with Crowds as Big Screen and Stereo Attract

OMAHA: The new Airport Drive-In theatre in East Omaha last week had a jam-packed opening. One of the few outdoor theatres in the nation with CinemaScope equipment, its first picture was 20th-Fox's "Beneath the 12-Mile Reef." The first two nights were cold but every stall was filled. Saturday and Sunday nights many cars were turned away, according to J. Robert Hoff, the owner.

Customers Pleased

Customers appeared to be pleased with the stereophonic sound and tremendous picture on the 70-foot-wide screen, which is formed by the curved surface of one side of a cement block building which reaches five stories into the air. The screen is covered with Rayton screen paint which turned out better than expectations on the cement surface, Mr. Hoff said.

There are two speakers to a car. Four speakers are placed on one outlet post. Two are blue and white for the car on one side, two gray for the car on the other side. Customers are instructed to take two of the same color. Koiled Cords, Inc., made the cords, with the one for the far-side speaker having an extra length of straight cord.

All installations are by Ballantyne Company, of which Mr. Hoff is executive vice-president. Mr. Hoff bought the theatre from Oscar Johnson, Falls City exhibitor who started it last year and had it approximately 80 per cent completed.

Garage in Building

The screen tower building has a garage and room for equipment on the first floor, manager's apartment on the second and storage space on the third, fourth and fifth floors. There is a concession stand, children's playground on the opposite side of the building from the screen.

The Airport Drive-In is within walking distance of the downtown district and has conventional seats for those without cars.

Among the features of the projection equipment is a special sound head and pre-amplifier which has attachments for easy changeover to an optical sound system. The preamplifier channels tracks one and two into the left speakers in the cars, two and three into the right speakers and four into both speakers. In case of an emergency, a switchover is provided to channel all four into one speaker or the other until amplifier trouble can be corrected.

The opening program included Twentieth-Fox's "Beneath the 12-Mile Reef" and "Tournament of Roses."



AT THE AIRPORT DRIVE-IN, owner J. Robert Hoff, executive vice-president of the Ballantyne Company, left, with Ed Morgan, radio and television announcer.

Administrators of Code For Italy Are Named

ROME: Panfilo Gentile, Italian journalist and political commentator, has been named president of the administration committee for the Italian production industry's 1945 system of self-regulation. Others named to the committee are: Francesco Carnelutti, a law professor; Emilio Cecchi, writer; Silvio D'Amico, stage critic, and Vincenzo Cardarelli, poet.

The industry's self-regulatory system will become operative June 1. The ANICA seal will be granted only to pictures which meet the minimum technical requirements and do not offend recognized moral standards or legal restrictions.

At its first meeting the administrative committee decided to avoid rigid regulations, choosing instead to regard the new production code as a reference framework for the guidance of producers, says ANICA.

"RIVER" PREMIERE MARKS DENVER CENTRE OPENING

DENVER: The world premiere of 20th Century-Fox's "River of No Return," in CinemaScope was held here Thursday at Fox Intermountain's first-run Centre Theatre, the occasion also marking the opening of the house. Statewide activities marked the opening and Colorado Governor Dan Thornton sent telegrams to film personalities and columnists inviting them to the premiere.

Three More Drive-ins Get CinemaScope

Three additional outdoor theatres, two in Texas and one in North Carolina opened with 20th Century-Fox's "The Robe" last weekend as the drive-in installation pace of CinemaScope and stereophonic sound mounted.

The Texas theatres were the Trail Drive-in, San Antonio and the Winkler Drive-in, Houston. Both are part of the Claude Ezell circuit, and their respective capacities are 650 and 628 cars. "The Robe" was to bow in next in Texas at the Buckner Boulevard Drive-in, Dallas on May 1.

Mr. Ezell, in a wire to Al Lichtman, 20th-Fox distribution director, cited the tremendous business achieved by "The Robe" in its initial drive-in engagements at the Jacksboro, Forth Worth, and the Gulf, Corpus Christi. He reported "We turned away several hundred cars in each instance and were unable to hold them for the second show." Both engagements started April 18 utilizing a new single-unit stereophonic sound speaker perfected by the Ezell organization.

The North Carolina drive-in theatre debut took place Monday at the Badin Road Drive-in, Albemarle. Leading exhibitors from the state, civic officials and newspaper representatives were in attendance.

CinemaScope installation at the Twin Drive-in, Oak Lawn, Ill., April 16, has resulted in the largest Easter week's business in the history of the house, management has reported.

Use Pola-Lite System For Three New Films

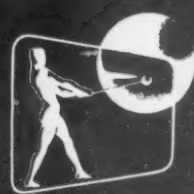
Arrangements have been completed whereby additional forthcoming 3-D product from both 20th Century-Fox and United Artists will be specially printed and available to all exhibitors using the new Pola-Lite single-track 3-D projection system, it was announced by Al O'Keefe, distribution vice-president of the Pola-Lite Co. First attraction from 20th-Fox will be the 3-D film, "Gorilla at Large." United Artists will make two forthcoming releases available to exhibitors using the Pola-Lite single-track system, "Southwest Passage" and "Gog."

Four New Drive-ins to Open in Canada in June

TORONTO: Four new Canadian drive-ins will open for business in June. Heading the list is the 400 drive-in, near Toronto, which will have Canada's largest steel constructed screen tower, measuring 80 feet high and 110 feet wide. Others include a project by Belmont Drive-in Ltd., near Edmonton, Alta.; the 17th Avenue drive-in, Calgary, of Foothills Drive-in Ltd., and the Twi-lite drive-in, Wolsley, Sask., being built by Stanley and Joseph Zaba.

*Another outstanding record
by the*

J. ARTHUR RANK ORGANISATION



The comedy hit of the Year

"DOCTOR IN THE HOUSE"

took **MORE MONEY**

*in its first 21 days at London's
leading theatre – the ODEON
LEICESTER SQUARE than ANY
other film shown there in
the past 18 months.*



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U.S.A. and LATIN AMERICA

J. Arthur Rank Organisation Inc.,
445, Park Avenue,
New York 22, N. Y.

The J. Arthur Rank Organisation presents

**DIRK BOGARDE • MURIEL PAVLOW
KENNETH MORE • DONALD SINDEN**

in

DOCTOR IN THE HOUSE

Colour by **TECHNICOLOR**

Also Starring **KAY KENDALL • JAMES ROBERTSON JUSTICE**
• **DONALD HOUSTON** • Adapted from his own novel by
Richard Gordon • Screenplay by Nicholas Phipps •
Directed by Ralph Thomas • Produced by Betty E. Box

DISTRIBUTION

CANADA

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(Canada) Ltd.,
277, Victoria Street,
Toronto, Ontario.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST WEEK the film-reviewing rules adopted by the industry and the press in June of 1941 were violated again—the second time within a month—in the very home town of the motion picture. This second violation differed from the first in one vital respect, and it is not beyond reasonable expectation that this important difference could bring about the tightening of long-standing regulations that the first one did not.

No Protests on First Infraction of Rule

The first violation of importance in many years, reported in this space in the March 27th edition of this publication, occurred when unauthorized members of the lay press published reviews of "Knock On Wood" in off-hand disregard of a 13-year-old agreement. The reviews were all-out paeans of praise for the picture. It was not to be expected that the producers or the distributor of the picture, nor even the exhibitors who would play the picture later on when it should come their way, would do much complaining, formal or otherwise, about this cascade of encomiums, untimely and unethical or not. None did.

The second violation was committed on Wednesday of last week (April 21) in the Hollywood "Citizen-News," the production community's reputable and respected hometown newspaper, by Lowell E. Redelings, its motion picture editor, a defender of all rules of common practice and unquestionably, if inexplicably, unaware that he was breaking one on this occasion. On the preceding evening he had attended the formal press premiere of a major feature by a major studio in adjacent Westwood. So had all the resident representatives of all the lay and trade press in the nation, inclusive of radio and television, plus the Hollywood correspondents of all the publications and periodicals in all the civilized nations of the world.

Reviews Not to Run Until August Opening

The trade-press review date of the picture that Reviewer Redelings reviewed on April 21st is May 11th. (It is not reviewed in this edition, therefore; it will be in the May 15th.) The picture is not going into release until August. There may be one pre-release run somewhere in the nation before then; this is not yet decided definitely; it will not be a Los Angeles run. The film-reviewing rules require of lay newspapers that they do not review a motion picture until it opens in their respective cities.

The "one vital respect" mentioned earlier in this report as distinguishing this second violation of the reviewing rules from the first is the nature of the Redelings re-

view. Whereas the unauthorized reviews of "Knock On Wood" were unanimously ecstatic in its behalf, the Redelings review of this second picture (which cannot be named in this connection until after May 11th, since to name it would be to duplicate the Redelings violation) was *not* ecstatic. It was, to be sure, more favorable than unfavorable, but it was decidedly short of enthusiastic, in whole, and it had the especially unhappy aspect—so far as box office is concerned—of packing the negative punch in the opening sentence!

Review's Opening Line States: "Misses Greatness"

The Redelings review opened with "The film misses greatness on several counts, but it can be classified as exceptionally fine, and in some scenes a genuine tear-jerker, for the basic plot of the novel has been faithfully adhered to by the film's creators." It closed, after several paragraphs of synopses and of comment on the performances of individual players, with "Feminine audiences in particular will find the new version of '_____ ' of gratifying appeal."

The picture given this untimely discounting four months in advance of its opening in the city where this occurred is one of the company's biggest of the release year. It is being advertised in commensurate manner, with the biggest of the national magazines carrying a campaign of mounting magnificence climaxing in August to coincide with nationwide release. In all the other towns and cities (unless the Redelings infraction is duplicated elsewhere) it will open on level terms with all the pictures arrayed against it; but in Hollywood it will open to a populace which has had four months to digest the Redelings assurance that it "misses greatness on several counts."

Incident May Possibly Lead to Restatement

The situation in which the Hollywood exhibitor is to find himself when he opens this picture next August illustrates one of the reasons (there are many others) why Exhibition, as represented by the MPTOA in June of 1941, Distribution, as represented by the Association of Motion Picture Producers, and the press at large, lay and trade, entered into the film-reviewing agreement which is being hacked away at these lively Spring days by young folks who, it would appear, have come of working age at some time since the agreement attained such smooth and noiseless working order that its purposes—indeed, even its presence—have escaped their notice. Possibly the Redelings discounting of the picture in question will lead to a general restatement by the appropriate persons of the basic principles concerned. Maybe it will require a complete blasting by another, more cantankerous critic, of another unauthorized picture,

THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Phffft

COMPLETED (2)

INDEPENDENT
Turmoil (Haas)

PARAMOUNT
Mambo (Ponti-De Laurentis)

SHOOTING (27)

A.A.
Adventures of Haaji
Baba (CinemaScope;
Technicolor)
Wanted by the FBI

PARAMOUNT
Strategic Air Command
(VistaVision;
Technicolor)

COLUMBIA
Violent Men
(Technicolor)
Rough Company
(CinemaScope;
Technicolor)
formerly "The Bandit"
Long Gray Line
(CinemaScope;
Technicolor)
Joseph and His
Brethren (Cinema-
Scope; Technicolor)
Three for the Show
(CinemaScope;
Technicolor)

RKO
Where the Wind Dies
(Bogaus;
SuperScope;
Technicolor)
20,000 Leagues Under
the Sea (Disney;
CinemaScope;
Technicolor)

INDEPENDENT
Bandit (Shaftel;
CinemaScope;
Technicolor)
This Is My Love
(Dowling; Eastman
color; formerly
"Night Music")
Case File F. B. I.
(Eclipse)

20TH-FOX
Untamed
(CinemaScope
Technicolor)
Egyptian
(CinemaScope;
Technicolor)

LIPPERT
Race for Life
(Hammer)

U.A.
Suddenly (Bassler)
Vera Cruz (Hecht-
Lancaster; Super-
Scope; Technicolor)

MGM
Green Fire
(Eastman color)
Rogue Cop
Last Time I Saw Paris
(Technicolor)

U-I
Shadow Valley
(Technicolor)
So This Is Paris
(Technicolor)

WARNER
Battle Cry
(CinemaScope;
WarnerColor)
Helen of Troy
(CinemaScope;
WarnerColor)
Land of the Pharaohs
(CinemaScope;
WarnerColor)

to induce a restatement. The trade can ill afford to lose a picture to needless violations.

ONE NEW picture got started, and two others were taken from camera to cutter, to bring the over-all count of features in shooting stage to 28 at the weekend.

The new undertaking is "Phffft," a Columbia picture starring Judy Holliday, with Jack Lemmon, Jack Carson and Luella Gear. Fred Kohlmar is producing it, with Mark Robson directing.

"Mambo," produced abroad for Paramount release, and "Turmoil," an independent production venture by the triple-talented Hugo Haas, were completed as to shooting.

Goldstein in Deal for Ten Through U.A.

Leonard Goldstein, president of the newly-formed Leonard Goldstein Productions, and Robert S. Benjamin, chairman of the board of United Artists, this week jointly announced completion of an agreement for a program of 10 pictures to be released through U.A. within the next year.



Leonard Goldstein

The deal, which was negotiated by Mr. Goldstein and Gordon Youngman, attorney for Goldstein Productions, and Mr. Benjamin for U.A., represents

an estimated negative cost of more than \$10,000,000, it was stated.

Joining Mr. Goldstein, who has made 70 pictures in the past six years, will be Robert Jacks, vice-president of Panoramic Productions, and Robert Goldstein, who is currently in Europe producing a picture. They will be production associates in the independent company.

Eight of the planned pictures will be in color; all will utilize important stars, directors and writers. The new company is scheduled to start operations about May 15 when "Hawk of the Desert," the last of the Panoramic Productions, is completed for 20th Century-Fox.

In a separate statement, Mr. Benjamin said: "In behalf of U.A. I am delighted to welcome Leonard Goldstein and his associates to the ranks of the outstanding creators now joined under the U.A. banner. His association with us underlines once again our determination to provide the best available for the screens of the world."

Reade Sues on Drive-in

Walter Reade, Jr., this week filed suit in U. S. District Court in Philadelphia against Melvin J. Fox, to restrain him from his alleged operation of the Roosevelt drive-in near Trenton, N. J., and asking damages for alleged violation of an agreement not to engage in drive-in operation in competition with Reade's Lawrence drive-in, Trenton. Mr. Reade and Mr. Fox were partners in the Lawrence theatre until 1950, when Mr. Fox sold his interests to the Reade circuit.

Famous Players in Chromatic

Canada's Famous Players Canadian circuit will license for Canada the inventions of Chromatic Television Laboratories, which makes a color tube for television, FPC president J. J. Fitzgibbons stated last week. FPC has interests in television stations at Kitchener, Ontario, and Quebec City, Quebec.

ARTHUR ASKS TRADE ADS TO POINT UP NEED OF PRODUCT

by MARTIN STARR

HOLLYWOOD: The need for a greater flow of product is so grave and so vital to the exhibitor, according to Harry Arthur, Jr., president of the Southern California Theatre Owners, that last weekend he recommended to the unit's board of directors that they raise a fund to pay for a series of trade paper advertisements on the subject.



Harry Arthur

The ads, Mr. Arthur said, would be for the purpose of "telling the whole industry what's going on. Everybody in the picture business must be told of the things we exhibitors would like to see done, and by whom, to improve the conditions that now exist. The situation is not good for us, the exhibitors. And, if it is not good for us here in Southern California, then it must be equally as bad for exhibitors throughout the country."

"More films," he said, "will give us more frequent turnover of patronage, meaning it will also give us bigger audiences. Every

theatre owner still has a steady 'must see' following that turns out with almost every new film that comes to their favorite theatre.

"This is the thinning-meat-and-potato business that still continues to be ours. It's still quite a steady, if slowly dwindling patronage. It will take a lot more television than they've been seeing to keep this accustomed percentage of steady patronage away from their neighborhood theatre," Mr. Arthur pointed out.

The president of the Southern California Theatres Owners Association emphasized that he is not criticizing any one studio or distributor. "It's a deplorable condition in general confronting the whole motion picture industry. And nothing is being done about it by those who are in a position to do so," he said.

Mr. Arthur said that the organized theatre owner today is faced with great challenges. "But he will meet these new challenges. Of that there can be no doubt," he emphasized. "It will take a lot of battling, considerable explaining. It will have to be done out in the open. That's a 'must' we've come to recognize," he said.

Toward those goals he is setting his sights. The series of trade paper ads he is asking the SCTOA board to consider will be directed toward bringing the whole problem out into the open.

Interstate TV Unit Gets Dougfair Series

G. Ralph Branton, president of Interstate Television Corporation, a subsidiary of Allied Artists Pictures Corporation, this week announced his company has concluded negotiations with H. Alexander MacDonald, president of the Dougfair Corporation to distribute a new series of 39 "Douglas Fairbanks Presents" half-hour shows on a syndication basis. Discussions are under way regarding several other half-hour show packages to be handled by the company in a greatly expanded program which Interstate is launching.

Discuss Plans for Annual Canadian Film Show

TORONTO: Plans for the second annual film-business show here next November were discussed at a mid-year executive meeting of the Motion Picture Industry Council of Canada with chairman A. J. Mason of Springhill, N. S., presiding. The first trade show, staged last fall, was sponsored by the Motion Picture Theatres Association of Ontario, but it is now planned to place the fair on a national basis. Officers attending the meeting here were Dave Griesdorf, R. W. Bolstad, Arch H. Jolley and Chairman Mason.

Cites Policy Of Perspecta

Morton A. Spring, first vice-president in charge of sales for Loew's International Corporation, announced in New York this week that the company will require the exhibition with Perspecta stereophonic sound of all of its important pictures in all important theatres overseas. Other foreign theatres will be permitted to play the Perspecta sound tracks of all MGM films as they see fit.

Theatres equipped for stereophonic reproduction, said Mr. Spring, will be protected with proper clearance. "We are of the firm opinion," the executive said, "that Perspecta stereophonic sound enhances the entertainment value of films and we feel certain that before long practically all theatres, regardless of size, will equip for multi-channel sound."

Mr. Spring reported that audience reaction to Perspecta stereophonic sound has been "amazing" in Melbourne, Australia, where "Knights of the Round Table" now is playing, and that demonstrations of the system soon will be held in other principal cities of the world. Warners and Paramount also have adopted Perspecta sound.

SMPTE SET TO MEET MONDAY

Score ACT In British Lab Dispute

Convention in Washington Is Organization's 75th Semi-Annual Event

WASHINGTON: The 75th semi-annual convention of the Society of Motion Picture and Television Engineers will get under way Monday, May 3, at the Hotel Statler and continue through May 7. Twenty-six pioneer engineers who have been active in the work of SMPTE for more than 30 years will be guests of honor at a dinner Tuesday evening in recognition of their years of service.

Wives of SMPTE members have been extended an invitation by Mrs. Eisenhower to attend a White House reception the afternoon of May 4.

Mees Among Speakers

After registration Sunday and Monday morning the convention will start with a luncheon Monday, followed by a talk on the background of the 35mm professional camera in the afternoon by C. E. Phillimore, Bell and Howell Company.

Other speakers on the first day include Admiral Harold Bower and Paul Busse, Thomas Alva Edison Foundation; and T. H. Miller and R. C. McClelland, Eastman Kodak Co. Night black-and-white photographic effects will be subjects of talks by C. E. K. Mees, Eastman Kodak, and Ray Kellogg and L. B. Abbott, 20th Century-Fox, and Joseph Wertheimer, Consolidated Film Industries.

The following day papers on the development of the 35mm projector and studio lighting and color will be delivered by Willy Borberg, General Precision Laboratory, Inc., and Charles W. Handley, National Carbon Division, Union Carbide and Carbon Corp., Gerald F. Rackett, Columbia Pictures; K. M. Carey, National Film Board of Canada; R. C. Lovick and R. L. White, Eastman Kodak; H. F. Ott, and R. C. Lovick, Eastman Kodak, and D. E. Grant, Eastman Kodak.

TV to Be Discussed

Wednesday through Friday various motion picture and television topics will be discussed by industry technical men. They will include E. W. Kellogg, retired, formerly RCA; Daniel J. Bloomberg, John E. Pond, Republic; and Michael Rettinger, RCA; John G. Frayne, Westrex Corp., and B. N. Locanthi, consultant; G. W. Read and E. W. Templin, Westrex; Kurt Singer and Robert V. McKie, RCA; Malcolm G. Townsley, Bell and Howell; W. T. Anderson, Jr., Hanovia Chemical Mfg. Co.; Ellis W. D'Arcy, DeVry Corp.; James Card, George Eastman House; Warren R. Isom, RCA Victor; Josephine Cobb, National Archives;

John I. Crabtree, Eastman Kodak; Glenn E. Matthews and R. G. Tarkington, Eastman Kodak; James W. Kaylor and A. V. Pesek, Color Corp. of America.

Also C. E. Beachell, National Film Board of Canada; Harry P. Brueggemann, Color Corp. of America; Morton Sultanoff, Ballistic Research Laboratories; John Waddell, Wollensak Optical Co.; Harry L. Parker, American Speedlight Corp.; C. C. Rockwood and Richard M. Kuniyuki, W. Harvey, Chicago Midway Laboratories; J. V. L. Hogan, consultant; Richard S. O'Brien, CBS, H. M. Gurin, NBC; E. T. Percy, T. G. Veal, Eastman Kodak; James L. Lahey, Dage Electronics; F. Cecil Grace, DuMont Laboratories; N. W. Rodellius, R. W. Thickers, Armour Research Foundation; Allen M. Erickson, Naval Ordnance Lab., White Oak, Md.; David Grossman, Army Chemical Center, Md.; Charles C. Everett, International Harvester; George E. Merritt, U. S. Naval Proving Ground, Dahlgren, Va.; Axel G. Jensen, Bell Telephone; H. C. Oppenheimer, U. S. Army Signal Corps.; S. Atwood and W. C. Phillips, NBC; R. O. Drew and J. M. Brumbaugh, RCA; E. D. Goodale, NBC; Otto Wittel, Eastman Kodak; Ralph V. Little, Jr., RCA.

Engineers Honored

The 26 engineers receiving certificates of service will be: Don M. Alexander, G. J. Badgley, Edmund A. Bertram, Harry Blumberg, Robert S. Burnap, James R. Cameron, John G. Capstaff, Arthur W. Carpenter, John I. Crabtree, C. A. Dentelbeck, Oscar B. DePue, John R. Freuler, Arthur J. Holman, L. A. Jones, William C. Kunzmann, Mervin W. LaRue, Sr., William F. Little, C. E. K. Mees, George A. Mitchell, John A. Norling, B. E. Norrish, Norman F. Oakley, M. W. Palmer, S. G. Rose, John L. Spence, Jr., and Fred Waller.

Griesdorf in Post for U. A. Anniversary

David Griesdorf, general manager of Odeon Theatres, Ltd., of Canada, has accepted a post on the honorary committee for the United Artists 35th Anniversary testimonial dinner, to be held in Philadelphia May 5 under the sponsorship of the local Variety Club, it is announced by Jay Emanuel, chairman of the dinner committee. Other industry veterans joining the honorary committee include: Al Boyd, president of A. R. Boyd Theatre Enterprises, Pennsylvania; Sidney E. Samuelson, president of Allied Theatre Owners of Eastern Pennsylvania; Ted Schlanger, Philadelphia zone manager of Stanley-Warner Theatres; Moe A. Silver, Pittsburgh zone manager of Stanley-Warner Theatres, and Nathan Yamins, owner of Nathan Yamins Theatrical Enterprises, Boston.

by PETER BURNUP

LONDON: The Labour Ministry's Committee of Investigation has found the Association of Cinematograph and Allied Technicians in the wrong on all major counts in the laboratories' dispute. The committee, according to its report issued this week, were unable to accept the union's view that negotiations did not take place and they are of the opinion that the union should have accepted the employers' repeated offer to have its claim referred to arbitration.

The committee also found that the action of the union in introducing a ban on overtime and in instructing its members to "work to rule" constituted a breach of the existing agreement.

ACT is vouchsafed one crumb of comfort in the finding of the committee that they consider there is a *prima facie* case for consolidating at least some part of the present cost of living bonus, which, in their opinion, forms too large a proportion of the remuneration fund for a normal week's work. But even this concession is tinged with criticism.

The committee expresses the view that at the earliest possible date discussions between the parties should be resumed and that in the event of failure to reach an agreed settlement the entire claim should be referred to arbitration. With this in mind, the Laboratories' Association has written to ACT saying they are prepared to engage in discussions as soon as possible. The union, however, continues with its delaying tactics. It called a meeting of its laboratory committee to prepare a report for discussion at the union's annual meeting in London this weekend.

Pathe Industries Suit To Trial Monday

Pathe Industries' multi-million dollar anti-trust suit, charging that Eagle Lion Classics was thwarted from the New York market, will go to trial in New York next Monday in Federal District Court before Judge Augustus Hand. Pathe Industries was the parent company of ELC before ELC was sold to United Artists. Named as defendants in the suit were Loew's and RKO Theatres, which, with other co-defendants, were charged with stifling bookings of ELC pictures in the New York market.

Open Film on Ireland

"The Spell of Ireland," produced in color by Celtic Films, Inc., starts a world premiere engagement at the Baronet theatre, New York, on May 10. Produced by Danny Devlin and Harry Dugan, "The Spell of Ireland" covers the Emerald Isle from South to North with a roving camera.

The National Spotlight

ALBANY

Children's trade was solicited during Easter Week by many theatres. "Pinocchio," "Heidi" and "Peter Pan" were among the favorite pictures booked for regular runs. . . . Norman Ayers, Warner district manager, and Edward L. Fabian, executive of that circuit, were included in the visitors. . . . Decision of Paramount Distributing Corporation to move from Film Row to a downtown location, at 545 Broadway, and to turn over its print shipments to Clark Distributors—on or before July 1—is not likely to set a pattern, according to many trade observers. . . . Drive-ins gave Metro's "Mogambo" saturation bookings during April. . . . "Prince Valiant," which got off winging in several situations, played the Palace at regular adult prices, but at a 10-cent advance for kids.

ATLANTA

C. E. Blevins has started work on his new 350-seat house in Barkersville, N. C. . . . CinemaScope equipment has been installed in the Elm theatre, Bladenboro, N. C., by owner Frank Elmore. . . . R. L. Bailey, theatre owner in Blountstown, Fla., has cut admission prices in his two theatres. . . . Wilby-Kinney has shut the doors of its Dan theatre, Danville, Va. . . . Al Fourmet has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla., owned by Floyd Theatres. . . . The Florida theatre Hollywood, Fla., has installed CinemaScope equipment. . . . The Apex theatre, Apex, N. C., was destroyed by fire. . . . Joe Phillips has been appointed city manager for the Turner and Joy theatres (Stein circuit) in Ashburn, Ga. . . . Wallace Smith, formerly manager of the Brookhaven theatre, Brookhaven, Ga., was on the row visiting.

BOSTON

For the fifth consecutive year, Hy Fine has accepted the chairmanship of the theatre division of the United Cerebral Palsy Drive for New England. . . . A mid-June opening for the Hill-Top drive-in, East Greenwich, is set for the new theatre under construction for the Erinakes brothers, George and Harry. . . . Benn Rosenwald, MGM's resident manager has accepted the chairmanship of the 1954 Jimmy Fund Drive for distributors. . . . Robert M. Sternburg's daughter, Sylvia, is engaged to marry George Spoll of Mt. Vernon, N. Y. . . . Fred Shohet's daughter, Carol, was married recently to David Sweig of Winthrop, where the young couple is living. . . . The Paramount theatre, Salem has enlarged its projection booth in order to install CinemaScope equipment.

BUFFALO

Elmer F. Lux, Elmart Theatres general manager and Buffalo Common Council president, has been named chairman of the Governmental Division for the Buffalo 1954

Cancer Crusade, now under way here. . . . Rury Bach has been appointed sales representative in Albany for Lieser Distributing Corp., Inc., of Buffalo, by Lewis J. Leiser, head of the company. . . . Sylvan Leff has re-opened the Black River drive-in up in the Watertown district. . . . Tony Martin in town for personal appearances at the Town Casino also entertained the kiddies at the Crippled Children's Guild in Delaware and the boys in the Veterans Hospital in Bailey avenue. . . . Elizabeth Drzewiecka, 64 Loepere street, won the trip to Switzerland, first prize in the Evening News-Cinema theatre "Heidi" coloring contest. . . . Eddie Balser, veteran Paramount shipper, celebrated his birthday last week, but refused to tell which one. . . . Sandra Unger, Paramount biller, is engaged to Ray Silbar of Cleveland.

CHICAGO

L. E. Goldhammer, Allied Artists eastern division manager, was here during the week, visiting the local Allied Artists exchange. . . . Alice Dubin, city booker for Capital Pictures, is vacationing in Florida. . . . Manie Gottlieb, U-I central division manager, went to New York for a district managers' meeting. . . . James Coston, head of Coston Enterprises and president of Indiana-Illinois Theatres, returned from a 12-week trip abroad with Mrs. Coston. . . . Grace Westerdahl and Mary O'Connor have joined the office staff at Allied Artists. . . . Dan Goldman, formerly office manager of Republic here, has taken over the southern Illinois sales territory for the company. . . . Betty Brueggeman has been appointed country booker for Warner Brothers. . . . Ralph

Mooney has been named by the operators' union to fill the unexpired term of James Gorman, who died recently, as president of the union.

CINCINNATI

Naturama is the name given a new single-strip 3-D system, which has been developed and is being marketed by the Synthetic Vision Corporation, Dayton, Ohio, it was announced by Lt. Colonel Robert V. Bernier, vice-president of the company. . . . Marc Cummins, local circuit operator, who recently opened his Acme drive-in, between here and Hamilton, Ohio, was compelled to close the theatre almost immediately because of highway improvements which necessitated the rerouting of vehicular traffic. . . . Current vacationists include William Bien, National Screen Service division manager, who is in Florida, accompanied by his wife, and James E. Watson, MGM exploiter, and wife, who are in the west. . . . The Variety Wives, new auxiliary of Cincinnati Variety Club, Tent No. 3, gave a tea in the club's quarters April 28 in the interest of the donor luncheon scheduled for May 5 at the Beverly Hills Country Club.

CLEVELAND

Henry Greenberger, official of the Community circuit, was unanimously elected president of the Cleveland Motion Picture Exhibitors Association to succeed the late Ernest Schwartz who headed the organization for 20 years until his death last January. Joe Rembrandt, owner of the Center-Mayfield theatre was named vice-president and Ted Vermes continues as treasurer. . . . First territorial Pola-Lite 3-D system on a single film strip, will be installed in M. B. Horwitz' 1,200-seat Astor theatre. . . . Danny Rosenthal and Jules Livingston were elected to the Variety Club board of governors to succeed Jerry Wechsler and Irwin Pollard who are now in other territories. . . . "Duke" Hickey, U-I promotion representative is a patient in St. Luke's Hospital. . . . Edward Ramsey, following a previous policy, closed his Plymouth theatre, Plymouth when he opened his Plymouth drive-in. . . . Meyer S. Fine, Associated Circuit president, was named to the board of directors of the D & C Transportation Co.

COLUMBUS

Three of the four downtown first run theatres have returned to their pre-tax cut price scale after several weeks of partially-reduced scales. The Palace, Ohio and Broad are now charging 50 cents on Monday-through-Friday matinees, 70 cents week-nights. Saturday, Sunday and holiday matinees are 50 cents and weekend evening prices are 75 cents. Only the Grand is retaining the admission cuts. . . . Regular admission rates prevailed in nine indoor and drive-ins here for the first run showing of "The Golden Mask" and "Personal Affair."

(Continued on following page)

WHEN AND WHERE

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

(Continued from preceding page)

... "Prince Valiant" held for a second week at Loew's Broad after a big Easter week. . . . Teresa Nowakowski, 18-year-old East High School senior, won the "Rose Marie" contest conducted by Loew's Ohio, the Sheraton hotels and the Columbus Citizen. . . . Ohio meeting to discuss the Makelim plan will be held May 17 in the Deshler-Wallick Hotel.

DENVER

Robert Sweeten, city manager for Fox Inter-Mountain Theatres, Pocatello, Idaho, has been promoted to be manager of the newly-opened Centre, Denver. . . . During the week of May 31 the Denver will add a stage production running an hour and 45 minutes, "Annie Get Your Gun," to film fare. The stage productions open in this area in Missoula, Mont., and will play in numerous Fox houses in the territory. . . . The Lakewood has installed 23x28-foot screen, and can now accommodate all of the new projection processes. . . . R. J. Wadley, owner of Southwestern Film Delivery Service, has sold his other trucking interests and has moved back to the Denver Inspection and Shipping Bureau. . . . John Leo, special representative for Lippert Pictures, was in conferring with Tom Bailey, franchise owner.

DES MOINES

Two long-dark Iowa theatres have been reopened. They are the Lido at Manly and the Sun at Woodward. The Lido reopened Apr. 25 under the management of H. S. (Doc) Twedt, a former owner. Twedt, who also operates a house at Britt where he now resides, has installed a new wide screen at the Lido. The Sun, owned by Fred Bullen, reopened on Easter Sunday. . . . Bob Hensley has been named assistant shipper at Columbia, replacing Mike McConaghie, resigned. . . . Myron Blank, president of Central States Theatre Corp., has been named to a committee to advise the Des Moines school board on a long-range athletic program. . . . Elsie Helmke, former employee of the theatre at Algona, is dead. She had been associated with the theatre when N. C. Rice owned it and was well-known by all its patrons. . . . Lou Levy, Universal branch manager, is planning a big "re-opening" when remodeling of the office is concluded about May 10. . . . Thelma Washburn, RKO booker and office manager, was hostess to a recent Zonta club dinner-theatre party.

DETROIT

Sugar Ray Robinson opens at the Broadway Capitol in what should be top dollar business. Ray has a ready made audience here. . . . Harold Brown, United Detroit Theatres president, has been selected to head the Cerebral Palsy Association of Michigan. Brown's predecessor at UDT, Earl Hudson, is now a national leader in the association. . . . The Michigan lobby has a large map display showing the travels of camera and crew for the filming of "Elephant Walk." . . . United Detroit sold three of their subsequent run houses to A&W Theatres. The three, Rosedale, Regent and Alger, bring the number of houses in the A&W chain up to a dozen. Arthur Weisberg is organ-

izing two corporations, Sterling Theatres, Inc. and Wood Amusement Co. which will operate the Regent and Rosewood.

HARTFORD

A sizable Connecticut trade delegation attended the Apr. 23 premiere of the Perakos Theatre Circuit's first drive-in unit, the 1,000-car capacity, \$250,000 Plainville drive-in, on Route 72, Plainville. Serving as manager is John Perakos, assistant to his brother, Sperie, general manager of the Perakos theatre interests in Connecticut. . . . Joseph Ruggerio, manager of the Lyric theatre, Hartford, part of the Hartford Theatre Circuit, has resigned, after an affiliation of 27 years with the theatre. He is replaced by P. J. Buchieri, formerly at the circuit's Art, Hartford. . . . Davenport Amusement Corp., 210 Davenport Ave., New Haven, has filed a certificate of incorporation. . . . E. M. Loew's 850-car Milford (Conn.) drive-in is to be remodeled.

INDIANAPOLIS

Indianapolis and most Indiana towns switched to Daylight Saving Time Sunday. The only major city remaining on standard time is Evansville. . . . The Ritz and Uptown, north side neighborhood theatres on a regular split week policy, are holding "The Glenn Miller Story" for a second full week. . . . "The Robe," playing its first subsequent run engagements here, stayed 7 days at the Fountain Square, 8 days at the Arlington. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, will attend the Kentucky Allied meeting at Lexington Tuesday and Wednesday. . . . The ATOI board of directors approved the Makelim agreement unanimously at the April meeting. An exhibitor meeting on details of the proposal will be held at the Hotel Lincoln May 27.

JACKSONVILLE

Florida State Theatres district supervisors here for a seasonal meeting with home office executives were Harry Botwick, South Florida; Jim Cartwright, Daytona Beach; Frank Bell, St. Petersburg; Alfred Weiss, Miami; and Robert Heekin, this city. . . . North Florida exhibitors attended a demonstration, conducted by Dr. Leon Wells at the Murray Hill theatre, of the single projector 3-D filming process being marketed by Pola-Lite. . . . It is expected that Avalon Pictures will be ready to open a new quarter-million dollar TV film studio at Winter Park early in May. . . . H. A. Dale, owner of the Lake theatre, Lake Butler, was recuperating from an eye operation in a local hospital. . . . J. Glenco Millirons, former Snyder, Okla., exhibitor, has purchased the Florida theatre, Daytona Beach. . . . Marc Barre, FST accounting department head, was here from his Atlanta office. . . . Ex-Navy man Robert Layne is Bob Skaggs' new assistant manager at the Florida, replacing Jim Sauls, who moved into the assistant post at the Palace.

KANSAS CITY

The Roxy, downtown theatre of Durwood circuit, went on first run policy this week, with "The French Line." A sign announces "No children's tickets sold during this en-

agement" and the newspaper advertisements say "Adult entertainment." . . . Stanley Durwood, general manager of Durwood Theatres, announces that Richard M. Durwood, who has been managing the Roxy, has been transferred to the headquarters office, and will have supervision of theatre operations for the circuit. Gene Walden, who has been assistant manager at the Roxy, becomes manager there. . . . A dinner-dance is to be held by the Motion Picture Association of Greater Kansas City at Blue Hills Club. The board of directors and committees of the Association will meet shortly to review plans for the party, and discuss the program for the year.

LOS ANGELES

Spence Wyatt, manager of the Gilmore drive-in, L. A., became the proud father of a baby girl weighing six pounds. . . . Eddie Zabel, new general manager of National Theatres, was honored at a banquet at the Ambassador. . . . Wally Wolf, son of Rube Wolf, Fanchon & Marco executive, has joined the staff of F & M's Hollywood Paramount theatre as assistant to manager John Gageby. . . . A CinemaScope screen has been installed in Al Olander's Garmar theatre in Montebello. . . . Bob Cuzan has been transferred from the El Rey in Alhambra to the Maywood, with Karl Swanson assuming the piloting of the Alhambra house. . . . Terry McDaniel and his wife were slugged by a bandit who robbed owner McDaniel of \$1,000 of the Colorado theatre's receipts. . . . Earl Pierce has reopened his Yuciapa theatre, Yuciapa. . . . Herb Turpie, the Manley popcorn representative, has returned from a business trip to Seattle.

MEMPHIS

Lloyd T. Binford, chairman of the Memphis Board of Censors, has warned that First Unitarian Church will "violate the law" if it shows a Charlie Chaplin film as planned. The church announced in its film treasure chest one of his old "classics," his burlesque of "Carmen." Four years ago Memphis censors banned all Chaplin films in Memphis. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., is in New Orleans on business. . . . Grover Wray, partner in Exhibitors Services, has returned from a vacation trip to California. . . . Eli (Slim) Arkin, who has been with the Warner organization for 20 years and in the theatre business for 30 years, has arrived and taken over the job as manager of Warner theatre in Memphis. He succeeds J. H. McCarthy, for eight years Memphis manager, who has been transferred to Madison, Wis. . . . M. A. Lightman, Jr., executive at Malco Theatres, Inc., and Joe Keifer, Malco purchasing agent, have been in Stuttgart and McGee, Ark., on company business.

MIAMI

John Calio, manager of the Flamingo where "Executive Suite" broke all records for date and week, reports a new assistant, Westley Pinkerton. Also a two-week visit from his brother, Salvatore, of Hartford, Conn., who was in town for the insurance executives convention. . . . A transfer of managers now puts the Embassy in the

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hands of Louis Costanzo and the Trail with Peter Seaborn at its helm. . . . Mitchell Wolfson, president of WTVJ, sent invitations recently for an "open house" viewing of the new 1,000 foot transmitter tower just completed. Final tests are in process and switching over to the new facility, which will step up power to 100,000 watts, should take place early in May. . . . Edward and Lillian Claughton recently sold the downtown property on which their Royal and Embassy theatres stand, but deal gives them long term leases on both theatres, which they will continue to operate.

MILWAUKEE

A host of stars were scheduled to be here to attend the Bob Hope Cancer Show at the Wisconsin theatre April 27. Bob Hope was to be the head-liner. . . . Other stars to appear were Pat O'Brien, Marie McDonald and Cy Howard, Milwaukee born producer-writer. . . . The Milwaukee Division of the Cancer Society sponsored the big show. . . . Many Milwaukeeans attended Good Friday service at the Warner theatre. The downtown service was sponsored by the Milwaukee County Council of Churches. . . . In town recently to do his booking and buying was Don Deakin of the Dells theatre, Wisconsin Dells.

NEW ORLEANS

The New Orleans motion picture industry is fairly well represented in Europe these days. There on tours are Paramount Gulf's president, Gaston J. Dureau and his wife, Dixie; Delta Theatres, Inc. president, L. C. Montgomery and Mrs. Montgomery; Dr. and Mrs. J. Boulet, associates with Montgomery in Joy, LaRose, La.; Paramount Gulf's past president N. L. Carter and Mrs. Carter, and Mrs. Henry Lazarus, head of Lazarus Theatres. . . . L. P. Head, manager of Co-Pia drive-in, Hazelhurst, Miss., advised that April 30 was the date for the ozoner's re-opening. . . . Leroy McIntosh resumes handling the buying and booking for his Regina, Mize, Miss. and the Melroy, Taylorsville, Miss. after a year during which time it was handled by Sammy Wright. . . . Theatre Service Company will do the buying and booking for the Palace, Yazoo City, Miss., which Dixie Theatres Corporation recently acquired from N. Solomon Theatre Company through an operating agreement. . . . Cecil Howard, who recently resigned after 15 years with Joy's Theatres, Inc. Booking Service, has opened his own buying and booking exchange, which he is operating from his home at 2624 S. Carrollton.

OKLAHOMA CITY

The Criterion theatre, Oklahoma City's No. 1 Main street theatre, will be closed May 4 for a general overhaul and renovation that will involve expenditures of about \$90,000, Pat McGee, general manager of Cooper Foundation Theatres, announced. It will be closed about six weeks. . . . The Starlite drive-in, Shawnee, reopened April 23. . . . The Tivoli, Ardmore, has closed for redecoration. . . . Lake Air drive-in theatre had its grand spring opening April 16. The drive-in had been closed for the winter months.

TEEN AGERS LIKE MOVIES AND TV APPEARANCES HELP

PROVIDENCE: The first teen-age forum ever held in this city took place recently in a conference room of the "Providence Journal," under the supervision of Lucille Elfenbein, Woman's Editor of the "Evening Bulletin," and noted interviewer of visiting screen, stage, radio and TV celebrities. The youngsters all let their hair down and allowed themselves to be polled.

For all of the complaints by exhibitors about audiences falling off due to television, teen agers claim they are very loyal to the movies. As the saying goes, while they might not, said they, walk across the street to see a TV celebrity, but a movie star . . . that's different. They, the students, do not think of TV as movie competition. "Things that come into the home are not very glamorous. TV stars give commercials and everything, but movie stars don't," was the agreed verdict of the majority questioned.

Nevertheless, many of the personalities on TV supply the backbone of teen age heroes and heroines, particularly Dean Martin and Jerry Lewis. Girls present emphasized their liking for Jerry Lewis, in no uncertain terms. Other outstanding choices were Jack Palance, Jackie Gleason and Richard Widmark.

Without realizing it, TV has been creating patronage for motion picture theatres. When such shining stars of the air-waves as Martin and Lewis hit local screens teen-agers hit the box offices in goodly numbers.

The forum, comprising representatives from every leading high school in the area, polled Burt Lancaster, Alan Ladd, Scott Brady, Rock Hudson, and Montgomery Clift high up among the list of favorite film personalities.

Of course, local exhibitors were heartened by the forum's reports.

OMAHA

Mrs. Esther Green, owner of FEPCO, again participated in the annual show put on by the Omaha Figure Skating Club at Ak-Sar-Ben Coliseum to wind up the season. Mrs. Green was in several numbers. . . . The Town theatre was forced to clear the auditorium and shut down when fire swept the four-story State Furniture Store across the alley and behind the theatre building. Part of the store collapsed, damaging the rear exit and the heating system. . . . Eddie Rostermundt, retired United Artists salesman who was seriously ill for many months, recently had a setback. . . . Judy Cannon, daughter of MGM office manager Evelyn Cannon, was a flower girl at the wedding of Mrs. Cannon's niece, Dianne Elseman, to J. C. Haney at First Lutheran Church.

PHILADELPHIA

Herb Elliott resumes operation of the Fern Rock on May 1 when the Stanley Warner lease expires. House will be modernized and have CinemaScope equipment installed. . . . Paul Resnick is now managing Milgram's Howard. . . . A new drive-in is being built at suburban Andalusia, near the closed Holme. . . . In Wilmington, Del., the daily newspapers, "Morning News" and "Journal-Every Evening," announced an increase effective June 1 on advertising rates for theatres. . . . National Theatre Supply here is installing stereophonic sound equipment at Mrs. Catherine McFadden's Rialto, Renova, Pa., and at Luke Fredericks' Garden, Lock Haven, Pa. . . . With Sieg Horowitz, former Columbia salesman, becoming sales manager for Universal-International here, the realigned sales staff has James Coyne handling Harrisburg, Pa.; Edward Potash, Philadelphia; Richard Melvin, New Jersey and Delaware, and Harold Colton

for the upstate Wilkes-Barre and Scranton territory. . . . Reassignment of Columbia sales personnel has Walter Potamkin taking Philadelphia and suburbs; Si Perlsweig, New Jersey and the upstate Wilkes-Barre and Scranton area; Ed Feinblatt, Delaware and the upstate Allentown-Harrisburg territory.

PITTSBURGH

Pittsburgh's most elaborate telethon, a 16-hour Catherine Variety Fund promotion to raise funds for a new wing for the Roselia Foundling and Maternity Hospital, was a colossal success in Syria Mosque. . . . Film Row mourning the passing of veteran theatre man Ike Browarski, 58, active in the theatre business here for 30 years. He owned the Bellevue theatre, Bellevue and the Hippodrome theatre on the North Side. . . . Harris officials were amazed by the number of adults patronizing "Prince Valiant" which was considered essentially a teenagers delight. The CinemaScope thriller held up well in its second week after a smash \$20,000 session in its first seven days.

PORTLAND

Jesse Jones' general manager, Keith Petzold, has installed CinemaScope and stereophonic sound in the Roseway theatre. . . . This makes five neighborhood houses with

(Continued on following page)



Tops in IN-CAR SPEAKERS!
Super Chief 4" and Chief 3 1/2". For new or replacement. Baked enamel 2-tone finish matches many existing drive-ins. Insulated volume control, weatherproof.

First American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

the equipment. . . . Al Meyers has temporarily shuttered his Granada. . . . Ted Francis, owner of theatres in Newberg, Ore., was in town getting last minute supplies for his drive-in opening. . . . Oregonian drama editor, Herb Larsen, and family are vacationing in the southwest by trailer. . . . Nancy Welch, assistant manager of the Guild and Century theatres, is vacationing in Hollywood for two weeks. . . . Ike Geller, vet showman, has dropped the art film policy at his Alladin theatre. House manager Sol Maizel has gone back to regular run of product with budget night midweek.

PROVIDENCE

The end of the Lenten season in this predominately-Catholic city saw local exhibitors taking full advantage of the resumption of attendance at motion pictures by amusement-abstaining citizens. . . . "Rose Marie" opened at Loew's State, while the RKO Albee featured "Prince Valiant"; the Majestic screened "Lucky Me"; "Casanova's Big Night" opened auspiciously at the Strand, and the Avon Cinema had nearly a record-breaking opening with the greatly-exploited "Heidi". . . . Not to be outdone by the big downtown first-runs, many neighborhood houses extended themselves in their efforts to bid for post-Lenten patronage. The Uptown offered "The Miracle of Our Lady of Fatima," other houses that upped attendance with excellent film fare, included the Park, with "King Solomon's Mines"; Hollywood, with "Salome"; Castle, "Stalag 17"; Gilbert Stuart, "Money From Home"; Hope, "An American in Paris," and Palace with "Three Young Texans". . . . Even the open-air theatres did exceptionally good business.

SAN FRANCISCO

Carl Scott, salesman, Columbia Pictures, for the past 20 years has retired. . . . Paul Aglietti who owns the Rio, Richmond, is readying the old American on Fillmore (closed several years ago by Nasser Bros.) for a May 7 reopening. . . . Issy Wolf, National Screen Service salesman, is still in Mt. Zion Hospital. . . . William Weinstein, Columbia San Joaquin Valley salesman, is recuperating from surgery at the French Hospital. . . . The Oakland Tele-news was renamed the Globe, April 20, in line with the theatre's first run feature policy which has replaced the newsreel programming. Universal's "Genevieve" is the inaugural attraction at the newly named Globe. . . . Margaret Bronfeld, new industryite, replaced Mary Mora, secretary, Golden State Theatres. . . . William Lanning, head booker, Columbia, was upped to salesman and is now on his first trip in the San Joaquin Valley territory. . . . Fire broke out and gutted Angels Camp theatre, owned by Robert Patton, April 14, with damages totaling \$175,000.

TORONTO

Ken Johnson, film columnist of "The Telegram," was elected chairman of the Telegram unit of the American Newspaper Guild. . . . Dr. Renato Gualino, head of the Italian Film Export, was here in conference with executives of Cardinal Films. . . . Syd Spiegel of Super Puft is co-chairman of the service and entertainment division of the

UJA in Toronto. . . . Seville, Montreal may become a United Amusements house with a film-only policy instead of its vaude-picture policy presently operative. . . . Samuel Diamond of Vancouver has purchased the old Lonsdale and will reopen after renovation. . . . New members of the Motion Picture Theatres Association of Ontario are the Aron, Campbellford; Regah, Hagersville; and Norgan, Palmerston. . . . Jules Levey was in the city for conferences and visits with his family.

VANCOUVER

Boosting of Canadian postage rates will further put up the overhead of the theatres, distributors and suppliers. The abnormally high living and business costs have also been reflected in a reduction in theatre patronage in British Columbia, whose cost of living is the highest in the Dominion. . . . George Brewerton, manager of the east-side Rex, is presenting a "Search for Talent" show on the stage each Wednesday. It is increasing his grosses. . . . Bob Cruckshank has resigned as assistant manager at the Odeon-Vogue and is taking over an automobile agency at Haney, B. C. His replacement is Warwick Johnson, formerly with MGM films at Melbourne, Australia. . . . A local real estate company reports that they have several suburban theatres in Vancouver and in the Fraser Valley district listed for sale. . . . Ruby Westvold, in charge of Famous Players concessions, at Regina, Sask., is holidaying on the Pacific coast. . . . Work is under way on the Belmont drive-in, near Edmonton, Alberta, and the Twi-Lite near Wolsley, Sask.

WASHINGTON

Fred S. Kogod, K-B Theatres, was named chairman of the advance gifts dinner of the United Jewish Appeal Drive. . . . The Variety Club of Washington, Tent No. 11 will sponsor a testimonial stag dinner in honor of C. Glenn Norris, eastern sales manager of 20th Century-Fox, May 17. . . . Joseph Gins, Universal-International branch manager, has been promoted to the post of district manager of Universal, with headquarters in Boston. . . . Arnold Fine, Variety Club barker, has been given the post of public relations director of the Hecht Co., large department store in Washington. . . . The York theatre was robbed of \$2,333 by three masked and armed bandits. . . . Equity Film Exchange moves May 1 to 922 New Jersey Ave., N.W.

Mississippi Theatre Unit Sets June 27-29 Meet

The Mississippi Theatre Owners Association will hold its 1954 convention June 27-29 at the Edgewater Gulf Hotel, Edgewater Park, Miss., it was announced by Lloyd Royal, president. Talks are to be given by industry leaders. It was at the convention last year that the announcement was made that a group of Missouri exhibitors had formed Panorama Pictures Corp. to produce films in the state. Since then the first feature has been completed in color by Technicolor with Peggie Castle and Jack Beutel. Distribution is currently being negotiated. A mammoth 150-theatre day-and-date premiere is planned with theatres throughout Mississippi.

Ohio Censor Faces Court On Legality

COLUMBUS: Judge Ralph Bartlett of the Franklin County Common Pleas Court was to have held a hearing Friday on a petition for an injunction restraining the Ohio Censor Board from further operation within the state.

The petition was brought by RKO Radio Pictures, Horace Adams, Cleveland, president of Independent Theatre Owners of Ohio; Martin Smith, Toledo, former ITOO president, and the Independent Theatre Owners of Ohio. Mr. Smith and Mr. Adams acted in their individual capacities as theatre owners.

The petition says the U. S. Supreme Court's recent decision makes the Ohio censor law unconstitutional, therefore the Ohio board is without authority to censor, ban or order eliminations from films. The petition further claims the censor board has usurped the legislative power of the state by creating standards other than those established by Ohio law.

The petition claims the administrative costs of the board are being paid illegally from funds obtained by a levy of \$3 per reel censor fees, which the petitioners declare is in fact a tax. The petition states the Ohio censor law constitutes a prior restraint repugnant to the First and Fourteenth amendments to the Constitution. The petition asks "temporary restraining order from further levying, collecting or disbursing of the tax until the legal right to do so is established, and that upon trial of injunction it be made permanent."

Baltimore Council Favors "Effective" Censor Law

BALTIMORE: By a vote of 17 to two the Baltimore City Council favors a resolution calling for "stronger and more effective laws for the censorship of movies in Maryland." The action came after the Council's ways and means committee returned a favorable report on the resolution following an open hearing Monday afternoon.

The council's position will now be made known to the legislative council where the matter will be given further study.

Chairman Sydney R. Traub of the Maryland State Board of Motion Picture Censors attended the hearing and said he would make every effort to have a new film censorship bill introduced at the next legislative session to spell out the meaning of "immoral" and "indecent" as they apply to moving pictures. These grounds are the only two on which the courts following recent decisions will permit motion pictures to be banned.

Mr. Traub further indicated that a provision should be written into the law whereby pictures could be banned for "tending to incite to crime."

UA Program Outlined at Sales Meet

SAN FRANCISCO: A sales program backing a record slate of United Artists releases was unveiled here Wednesday, April 21, under the slogan of "54 in '54" by William J. Heineman and Max E. Youngstein, vice-presidents, at the initial session of the three-day 35th anniversary regional sales meet.

Citing the program of pictures the company will release at a one-a-week rate, Mr. Heineman said the company is accepting its responsibility in the face of exhibitor demands for alleviating any "product shortage." Mr. Youngstein outlined a record promotion program which will provide maximum support for the schedule.

The meeting was presided over by both vice-presidents and B. G. Kranze, general sales manager.

Western division manager James E. Velde and west coast district manager Ralph Clark headed the list of sales personnel attending the sessions.

Branch managers present were Bud Austin, Denver; Richard Carnegie, Los Angeles; W. W. McKendrick, Salt Lake City; and A. J. Sullivan, Seattle; C. Frank Harris, San Francisco. Subsequent meetings in Chicago were, April 26-28 and in Philadelphia is set for May 3-5.

Guarantee Lower on Fight-Cast

A lower guarantee marks the selling terms for the Rocky Marciano-Ezzard Charles fight telecast to theatres, it was learned in New York this week. The lower guarantee figure was ascribed, in part, to the "risk" involved in the radio rights sold separately for the coming bout.

Theatre Network Television, which has booked the June 17 event, is offering the following alternate terms to theatres: a guarantee of 50 cents per seat against \$1.30 for every ticket sold, whichever is higher; or a guarantee of 10 cents per seat against \$1.40 for every ticket sold.

The current selling terms compare with the 90 cents guarantee and the \$1.30 tops of the previous heavyweight title bout last September. It is understood that TNT lowered its guarantee sought from theatres, agreeing to absorb a greater share of the "risks" because of the radio broadcasting factor. Unlike the previous fight telecasts, all booked by TNT, the theatre telecast agency did not procure exclusive radio rights, in addition to the telecast rights, from the International Boxing Club.

People in The News

C. BRUCE NEWBERY, Republic's domestic sales manager until the merging of the foreign and domestic sales departments into one, will concentrate on the company's television enterprises, working closely with EARL COLLINS, head of the company's TV subsidiary. Meanwhile PAUL WEBSTER, midwest division manager; JAMES O'GARA, metropolitan manager, and FRANK SOULE, executive assistant domestic sales manager, are leaving the company under the realignment program.

BERNARD BIRNBAUM has been elected assistant secretary of Columbia Pictures. He has been with the company 25 years.

HARRIS DUDELSON has joined the sales staff of Buena Vista Film Distributing Co. Inc.

A veteran of more than 30 years experience, he was formerly midwest division manager for Lippert Pictures.

RALPH MOONEY has been named president by the executive board of the Chicago Moving Picture Machine Operators Union, to fill the unexpired term of JAMES GORMAN, who died recently.

ALAN MAY has been elected treasurer of National Theatres, succeeding the late HENRY C. COX.

DOUGLAS A. C. EWIN, manager of the Savoy theatre, Stourbridge, England, and a winner of the Associated British Cinemas, Ltd. champion manager's contest, is visiting the U.S.

U.A. Names 4 Films For Release in May

Four productions—"The Long Wait," "Witness to Murder," "The Yellow Tomahawk" and "Captain Kidd and the Slave Girl"—will be released by United Artists during May, it is announced by William J. Heineman, vice-president in charge of distribution. "The Yellow Tomahawk" and "Captain Kidd and the Slave Girl" are in color by Color Corp. of America. "The Long Wait" is the second Mickey Spillane story to be brought to the screen by Victor Saville, and stars Anthony Quinn, Charles Coburn, Gene Evans and Peggie Castle.

"Witness to Murder" stars Barbara Stanwyck, George Sanders and Gary Merrill. Roy Rowland directed. "The Yellow Tomahawk," a Schenck-Koch Production in color, stars Rory Calhoun and Peggie Castle. "Captain Kidd and the Slave Girl" stars Anthony Dexter and Eva Gabor.

Nominate 10 to Board Of 20th Century-Fox

Ten nominees have been designated for election as directors of 20th Century-Fox at a stockholders' meeting to be held May 18 at the New York offices of the corporation. Nominated for election as directors are: L. Sherman Adams, retired trustee of Massachusetts Investors Trust; Colby M. Chester, honorary chairman and director of General Foods Corp.; Robert L. Clarkson, chairman of the board of American Express Co.; Daniel O. Hastings, attorney associated with Hastings, Lynch and Taylor; Robert Lehman, partner in Lehman Brothers; Kevin C. McCann, president of Defiance College. Also William C. Michel, executive vice-president of 20th Century-Fox; B. Earl Buckett, chairman of the board of Allied Stores Corp.; Spyros P. Skouras, president of 20th Century-Fox, and Gen. James A. Van Fleet, U. S. Army, Retired.

20th-Fox to Have Total of 62 Shorts

Twentieth Century-Fox has increased its short subjects releases this year from 45 to 62, Lem Jones, shorts subjects sales manager, has announced. In addition to the 62 shorts, 104 issues of Movietone newsreels will be offered.

The increased program of shorts will include 20 diversified subjects filmed in CinemaScope and color by Technicolor. Terrytoon shorts also play a major part in the company's lineup, with 30 Technicolor subjects available.

Six Movietone sport shorts featuring Mel Allen will be released, and six Movietone See It Happen films, recreating spectacular events of the last 50 years. It is announced that camera crews are being dispatched to all parts of the world to film outstanding events in CinemaScope. The CinemaScope shorts program is directed at the company's Hollywood studios by Otto Lang and by Movietone in New York.

Republic Had 13-Week Net Profit of \$260,937

For the 13 weeks ended January 30, 1954, Republic Pictures Corporation and its subsidiaries have reported a net profit of \$560,937 before Federal tax provision, estimated Federal normal and surtaxes of \$300,000, or a net after taxes of \$260,937. For the 13 weeks ended January 24, 1953, Republic and subsidiaries reported a net profit of \$725,423 before Federal tax provision, estimated Federal normal and surtaxes of \$380,000, or a net after taxes of \$345,423.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

SAVE ON H. I. CARBONS! 9, 10, 11mm MOTOR-ized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), \$59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIGGER, BETTER PICTURE IS YOURS WITH Mirro-Claric all purpose Screen, only \$1 sq. ft. Seams absolutely invisible! Kollmorgen wide angle lenses, special apertures; immediately available! S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE TIME, SAVE MONEY! PAINT YOUR own attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—8c EACH, BRAND NEW MAGIC-Viewers and Polalite 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC., Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

USED EQUIPMENT

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from \$895. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KIDDIE MERRY-GO-ROUND, AUTOS, FIRE truck. Very clean. Will deliver. F. SHAFER, Mesker Park, c/o Ferris Wheel, Evansville, Ind.

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stabilizer Soundheads, rebuilt, \$395 pair; DeVry XDC Projectors, heavy bases, Suprex Lamphouses, Rectifiers, rebuilt, \$1495 pair; pair Strong lk.w. Lamphouses and Rectifiers, excellent condition, \$425; Ashcraft 70 ampere Lamphouses, rebuilt, \$489.50 pair; Motiograph Mirrophonic Sound System, dual amplifier, latest type, rebuilt, \$1150. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

TWO REGULAR SIMPLEX HEADS JUST RE-cently rebuilt with new rear shutters and D. B. intermittents; new pair of Weaver changeovers; brand new set of Kollmorgen Super Snaplite coated lenses, size f/4.25. Will sell all or part of this equipment to first comer. NEW GLARUS THEATRES, New Glarus, Wisc.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for film production catalog. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PRICES START AT \$1595. COMPLETE DeVRY, Simplex, Century outfits rebuilt like new. (Send for lists.) Time deals arranged. Wide angle Lenses. Immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 206 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITIONS WANTED

CAPABLE THEATRE EXECUTIVE, WELL RECOMMENDED, seeks manager's position or will consider operating theatres for absentee owners. BOX 2786, MOTION PICTURE HERALD.

THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desires solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

THEATRE MANAGER; EXPERIENCED IN ALL phases, interested in first-run situation. New York City or New England area preferred. BOX 2789, MOTION PICTURE HERALD.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send description of past experience, age, family status, with summary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

ARE YOU THE MAN WE WANT? MANAGERIAL jobs open in growing drive-in circuit. Positions available in East Coast and Mid-West. 52-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write and we will arrange appointments. SMITH MANAGEMENT CO., Attention Arnold Berger, 82 Newbury St., Boston, Mass.

BUSINESS OPPORTUNITIES

SELL DURING YOUR SPARE TIME—ADVERTISING specialties, calendars, etc. Top commissions. Write L. H. HORTON ADVERTISING SPECIALTY CO., Lansing, Michigan.

THEATRES

THEATRE SOUTH JERSEY, POPULATION 8,500. 436 seats, best equipment. Netting better \$150 weekly. Ideal husband-wife operation. \$1,000 cash plus \$12,500 mortgage. BOX 2788, MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOLSTERED back, box-spring cushion, excellent condition, only \$4.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Seven Planned by Roach For Theatres in 1954

HOLLYWOOD: Seven features for theatrical distribution, budgeted at an aggregate of \$2,600,000 will be produced by Hal Roach, Jr., during 1954. Mr. Roach has disclosed in outlining his total program budget of \$8,850,000 for the year. The remainder of the total budget will be spent on telefilms.

Legion Approves Five of Six New Productions in Week

The National Legion of Decency this week reviewed six films, putting two in Class A, Section I, morally unobjectionable in part for all; three in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part

for all. In Section I are "The Cowboy" and "Paris Playboys." In Section II are "The Forty-Niners," "Southwest Passage" and "Witness to Murder." In Class B is "Gorilla at Large," because of "suggestive situations." At the same time, the Legion announced it had changed the rating of "La Lupa" from Class C, condemned, to Class B, because "revisions made in this picture are deemed sufficient to warrant a change in classification. This classification, however, is applicable only to prints shown in Continental, U.S.A."

Florida Exhibitors Line up For Legislative Efforts

Horace Denning, president of the Motion Picture Exhibitors of Florida, has announced in Jacksonville a new membership drive designed to muster strength "in trying

to get our occupational licenses more in line with the other merchants on Main Street" during the 1955 session of the Florida legislature. Fees are 10 cents per seat for conventional theatres and 15 cents per car for drive-ins.

Stephen Ames Dies

MALIBU, Calif.: Film producer Stephen Ames, 54, died at his home here of a heart ailment. He was a member of the New York Stock Exchange and became interested in motion pictures as a stockholder in Technicolor, Inc., entering the Hollywood producing ranks in 1945.

Oscar Bloom

Oscar Bloom, 60, Columbia Pictures Chicago sales manager, died April 25 in that city and was buried Tuesday in Indianapolis.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

A World Challenge To Our National Showmanship

WITH the quarterly judging completed, and the annual judging in the Quigley Awards Competition coming up next week, we are forcibly reminded of a basic fact of continuing change, over the past several years. Overseas showmanship is notably better, and examples to prove it are more numerous than ever before, in this oldest and most honored of contests.

It is, in fact, noticeable that we lack numerical examples to offset the trend from overseas, to say nothing of better examples of showmen's skills. In more than fifty countries, around the world, where the Motion Picture Herald is the foremost trade authority, where the Managers' Round Table is the oldest and largest international association of motion picture showmen, and where the Quigley Awards provide a standard in competition for contenders from every country, there is a distinct gain abroad, and a loss, at home, in the quantity and quality of showmanship campaigns.

Currently, our judges in the first quarter were impressed with the number of fine exhibits from the four corners of the earth, and a corresponding decline, numerically, in the high proportion of domestic entries which have always been in the majority. Now the proportion of entries is approaching the percentage of gross income from abroad which is presently true in film industry. A shade better than half of all the revenue earned by the major companies comes from overseas.

We believe that the new dimensions have much to do with the current lag in domestic showmanship. Too many working managers are waiting for something to happen, and there are too few in the top brackets who are turning in the better examples of showmanship that formerly came from keen competition, rather than from new devices. Now, the emphasis is on the new equipment and the new aspect ratio, which you can't offer for sale with the variety and ingenuity that goes with natural showmanship at the point of sale. We can't break records for individual skills while we are building an appreciation for a process that is sold with

READ THE ROUND TABLE

And be ahead of the news! In October, 1952, we predicted, on this page, in a moment of wishful thinking, that the first big production for Cinerama would be, or should be, an "epic" picture comparable to "Cimarron" or "Covered Wagon"—or "Bend of the River"—which was then current. We thought it could be photographed two ways, during the original filming, for Cinerama, and as a regular release to follow, with the cameras set up to accomplish both, for about 50% additional negative cost. Imagine one of these great films, on the panoramic screen!

Now, it is revealed that the first new production made for Cinerama by Warner Brothers will be "Lewis and Clarke"—and it will be made two ways. Cinerama will have the pre-release first runs at advanced prices (legitimate theatre scale) in a dozen situations. Then, houses equipped with CinemaScope will get the second play in motion picture theatres (about 3,000 situations). Cinerama has grossed more than \$6,500,000 with its first attraction in only ten theatres; CinemaScope has broken all records with its original releases in the new dimension. There's no competitive area in the new processes.

an underline, or an advertising phrase, without other effort. The wonderful campaigns on "The Quiet Man" which resulted from Republic's contest overseas, in this quarter's judging; such examples as the Esther Williams campaign submitted by Edward Alva from the Metro theatre, Bombay; the excellent exhibit from Roy Raistrick, of the Gaumont cinema, Sheffield, England, and the sustained showmanship from Canada—where business is good because they make it good—continue to surpass the local and domestic efforts submitted across the board. It's time to concentrate on a Greater Movie Season, in our forty-eight States.

WINNERS in the Quigley Awards for the first quarter of 1954, announced in this issue, pose somewhat of a problem in establishing differences between "large" and "small" situations. We think we're right, but you can judge for yourself.

Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago, in the heart of the Negro district"—is surely in a big city, but he certainly has a "small" situation, in trade parlance. He stands out as one of the most consistent in community relations, and most ingenious in obtaining showmanship results with little money (but lots of effort!). We're glad to see him win.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, has the largest theatre in this thriving Valley city of less than 100,000 population, but it's obvious that he runs it with plenty of neighborhood spirit, and that he leads with the instincts of a manager who knows his community responsibilities.

TELEVISION manufacturers complain they didn't get the substantial tax reduction given to motion picture theatres, and they want the 10% excise tax taken off TV sets. It seems to us that automobiles and home accessories are less taxable.

For years, the theatre manager has paid more kinds of taxes than any other business man along Main street. He has paid a city license, a county tax, a state tax or license, a Federal excise tax on gross admissions, a corporate tax and a personal income tax. It's time he obtained a well deserved relief.

On the other hand, television misses most of these licenses and taxes "because the air is free"—and they don't even have to pay a fee to get their license from the Federal Communications Commission, although the operation of that Government agency costs the rest of us many millions of dollars a year. And TV studios run free shows, for patrons who don't pay either admission or tax, in competition with theatres that are burdened.

—Walter Brooks



New Films New Ideas

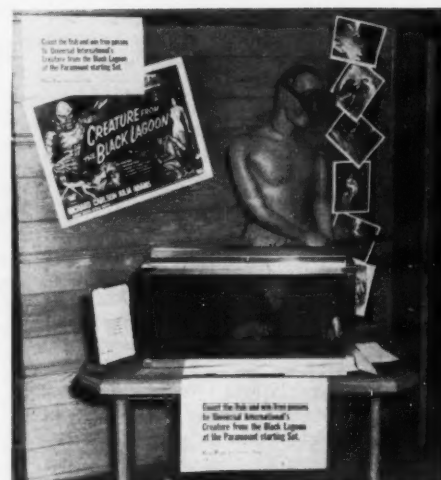
Below, a life-size, cut-out figure of Ann Baxter, in the role of a high-diver she portrays in King Brothers' "Carnival Story" atop the marquee of the Woods theatre, Chicago.



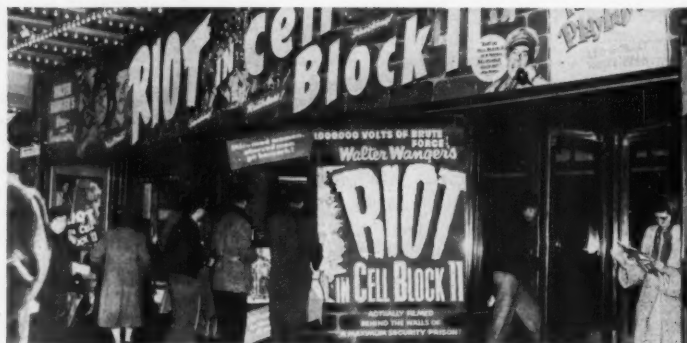
Ernest A. McKenna, manager of the Joy theatre, New Orleans, used an amusing street ballyhoo for "Creature of the Black Lagoon"—with this man placarding "It scared the pants off me."



At right, above, Jack Sanson, manager of the Strand theatre, Hartford, poses with an effective "Creature" for lobby display. And A. Mike Vogel conjured up this display opposite for "Creature of the Black Lagoon" at the Paramount theatre, San Francisco.



Below, John Burke, advertising manager for Fabian's Fox theatre, Brooklyn, shows his action front display for "Riot in Cell Block 11."



At right, Cliff Buechel, manager of the Mary Anderson theatre, Louisville, poses in his "Fearless Woman Contest"—she was not afraid to preview "Phantom of the Rue Morgue" all by herself in an empty theatre, at midnight.



HUGH BORLAND, PAUL BROWN WIN IN THE FIRST QUARTER

We don't know when we've been more pleased, and proud, of the top-winners in a quarterly judging. Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago" in the heart of the Negro district—has been a contender in practically every quarter since we've sat at this desk, and he has dozens of citations. Because his was a small situation in a big city, he never quite achieved the top honors he so richly deserves, and we are elated to announce in this Round Table meeting that he is a national winner.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, is indisputably the other winner, for a campaign book to show his and staff activity in the interest of showmanship which we know to be a result that Warner Theatres, Pacific Coast division, are equally proud of, because it is one theatre manager's effort, not the combination of home office, field men or added pressures. His work shows the energy and ability that he puts into the proposition of making business good at the box office, by sustained showmanship.

Among the runners-up who win the seven designations for Scrolls of Honor, always immeasurably close to the top honors and representing the best ten campaigns in the quarterly judging, are some who are well known to the Round Table, and some who are new. Deciding their place among the contenders is a matter of points in their favor, but the listing here, as usual, is alphabetical. You may be sure that one of these is third, and so on, up to tenth in line, with forty citation winners following in the adjoining column.

Edward Alva, Metro theatre, Bombay, India.
Jerry Baker, RKO Keith's theatre, Washington, D. C.
Charles Dilley, Paramount theatre, Port Arthur, Ont., Canada.
Bob Harvey, Capitol theatre, North Bay, Ont., Canada.
Frank Lindkamp, RKO Palace theatre, Rochester, N. Y.
Ray Raistrick, Gaumont cinema, Sheffield, England.
Jack Sidney, Century theatre, Baltimore, Md.

Marcel Paleazzi, publicist for Republic Pictures in Rome, Italy, is the overseas winner in this quarter, in the face of terrific competition. We have more, and better, examples of good showmanship from overseas than ever before in the history of the Quigley Awards competition. In this judging, there were so many of top-bracket quality that it became only a matter of points to choose the winner, picked on merit because his name appeared higher in the scale, on all three ballots submitted by our industry judges, who know their international showmanship.



Compatible with each other, and complimentary to the Round Table—we call our judges in this quarter. Good showmen all, and judges of good showmanship, wherever they find it, from three different points of view. Above you see Jim Hardiman, of Odeon Theatres (Canada) advertising department, gesturing to illustrate how show business is up there; Lige Brien, special events manager of United Artists in New York and president of AMPA, and Albert Deane, of the advertising department of Paramount International.

1st Quarter Citation Winners

MARK ALLING Golden Gate San Francisco, Cal.	JOHN EBERHARD Franklin Saginaw, Mich.	EDWARD MECK Hillstreet Los Angeles, Cal.	D. SMILEY Del Paso N. Sacramento, Cal.
L. H. BERRY Regal, London, Eng.	DOUGLAS EWING Savoy Stourbridge, Eng.	MAX MINK Palace, Cleveland, O.	D. CYRIL STEIN 20th Century-Fox Johannesburg, S. Africa
H. G. BOESEL Palace, Milwaukee, Wis.	JAMES FLAVIN Orpheum Champaign, Ill.	K. NAIRN Republic Pictures Bombay, India	A. F. SWAINE Savoy, Newark, Eng.
FERNAND BOURLAND RKO Films Brussels, Belgium	GEORGE FORHAN Belle, Belleville, Can.	HENNING NOACK Republic Pictures Copenhagen, Denmark	A. H. TALBOT Iowa Cedar Rapids, Iowa
JACK BRIDGES Victory, Timmins, Can.	WILLIAM HAVER Paramount Des Moines, Iowa	FRED PAULUS Republic Pictures Manila, P. I.	MRS. C. B. TRISCIUZZI Republic Pictures Rio de Janeiro, Brazil
H. STUART CODDE 20th Century-Fox Sydney, Australia	A. HEATON Regal, Beverley, Eng.	GEORGE PETERS Loew's, Richmond, Va.	MILT TROEHLER Orpheum, Davenport, Ia.
DANIEL A. COHEN Boro Park Brooklyn, N. Y.	VERN HUDSON Capitol St. Catharines, Can.	RALPH L. PUCKHABER Florida, Miami, Fla.	D. J. VAN LEEN Centrafilm The Hague, Holland
MAX A. COOPER Cove, Glen Cove, N. Y.	TED IRWIN Electric, Larned, Kans.	JOE REAL Midwest Oklahoma City, Okla.	EDUARDO V. VIDAL Republic Pictures Mexico City, Mexico
V. HUGH DEACON Gaumont Coventry, Eng.	SUNTORN JUBANDHU Republic Pictures Bangkok	SAM ROTH Silver Springs Washington, D. C.	BOB WALKER Uintah, Fruita, Colo.
J. DI BENEDETTO Poli, Worcester, Mass.	DAVE LEVIN Albee Providence, R. I.	ROGER SARDOU Columbia Pictures Paris, France	LILY WATT Odeon Coatbridge, Scot.
BEN DOMINGO Memorial, Boston, Mass.	MOREY MARCUS Republic Pictures Hongkong	J. A. SHARP Capitol, Singapore	ANSEL WINSTON Keith's Dayton, Ohio

"Glenn Miller Story" Plays RKO Theatres

Prominent among entries in the first quarter of the Quigley Awards competition were several originating with RKO theatres out of town and devoted to their handling of "The Glenn Miller Story" as a showman's attraction. There's no denying that this Universal picture has clicked in both large and small situations to the satisfaction of audiences and managers alike. This is a demonstration of the handling of a good picture in the top brackets.

Round Table Members Frequent Contenders

Jerry Baker, manager of the RKO Keith's theatre in Washington, had a campaign which represents "all out" for the District with top-bracket people in Government, business and the newspaper field, all participating. Jimmy Stewart was in town for a personal appearance, and his popularity with the press is sufficient to swing any amount of favorable publicity. A cocktail party for all radio and TV people resulted in terrific plugging for the picture. A private screening in the MPA Theatre brought out the top-brass. When we saw Jerry recently in Washington, he was still talking of the results turned in during this campaign.

Ben Domingo, manager of the RKO Keith Memorial theatre in Boston, had another big campaign, and we mean "big" in results achieved. He says "Jimmy Stewart came to town and they talked and talked"—meaning with the press, for it shows in the publicity and newspaper response generally. Columnists and by-line writers went off their rockers for the popular guy. Frank Lindkamp, manager of the RKO Palace theatre, Rochester, had another grand campaign and is among the Scroll of Honor winners in this quarter. Newspaper and radio cooperation, and a tribute to Glenn Miller by Rochester musicians, created unusual opportunities for promotion and publicity. The Rochester Music Union provided a separate band in the lobby for first seven nights of the run. Of course, this brought plenty of radio and TV cooperation, with news pictures for the press. Window displays and commercial tieups galore to augment the audience interest in advance. Frank was the winner of the \$100 prize given by Universal for the best campaign among managers of RKO theatres.

Good Variations of The Teen-Age Theme

Max Mink, another good Round Table member and frequent Quigley Awards contender, had a comprehensive campaign for the picture at the RKO Palace theatre, Cleveland, and with a lot of good photos of his lobby activities, notably radio tieups direct from the theatre, and an enthusiastic group of "High-Teeners" enjoying a per-

sonal interview by Cleveland's leading disc jockey on their memory of Glenn Miller and his music, prior to a preview of the picture. Mark Alling and Bill Blake, reported from the RKO Golden Gate theatre, San Francisco, with a complete campaign, and Ed Meek had a similar exhibit from the RKO Hillstreet and Pantages theatres in Los Angeles, with something like 1,300 inches of newspaper space that would cost \$15,600 if it were paid for at scale.

Ansel Winston, manager of the RKO Keith's theatre, Dayton, had a dance studio tieup locally, and a dance contest at the Biltmore Hotel as a build-up for the picture. Lobby dancing and music tieups were added promotions. A. H. Talbot, manager of the RKO Iowa theatre, Cedar Rapids; Dave Levin, manager of the RKO Albee theatre, Providence; Milt Troehler, manager of the RKO Orpheum theatre, Davenport, Iowa, and James Flavin, manager of the RKO Orpheum theatre, Champaign, Ill., were also represented.

Youngsters Dress Up To Ballyhoo "Shane"

Lee Mickey, manager of the Victor theatre, McKeesport, Pa., had local boys in western hats, holsters and cap guns, whooping it up as street ballyhoo for "Shane" and they thoroughly enjoyed the assignment, which was successful as a convincing demonstration of the old west, with new hands working the range. The western yells and gun-fire attracted lots of attention to the placards they were carrying in the most important sections of town. Lee also sends a costless herald, which is devoted to a one-third sponsorship who paid all the bills.

"Jeff" Goes For "Human Relations"

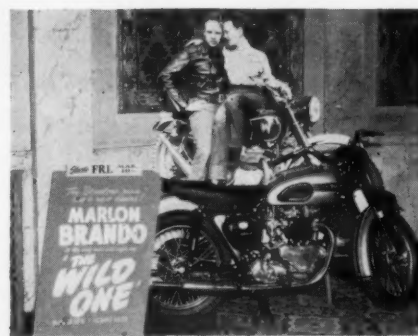
All the talk about public relations, etc., but we like the policy of Jeff Jefferis, and his wife, Maude, who publish a "person to person" talk to their patrons on the back of their monthly program calendar. The calendar is printed, but the letter is mimeographed on the back, after the copies are printed, thus using valuable space.

What we like about Jeff's style is that he writes to his public in their own language. He says "it's censored by Maude—and how!"—but that we can't believe. The showmanship-couple are now operating the Pine Hill Drive-In at Piedmont, Mo., while their Jefferis theatre is closed for the summer, for remodeling.

The informal "movie chatter" is a lot of fun, for us, and for their customers. They have very good pictures coming and can afford to say so. They ask folks to drive carefully account of the kids. They urge patrons to put the speakers back on the post, "but if you forget, and drive away, tearing off the speaker, don't be alarmed. We'll do the worrying, if you return it to the snack bar." They ask patrons to notice that speaker posts are painted different colors for each ramp, "to help you locate your car easier." Jeff says those striped posts on the Snack Bar are not striped this year, because he tried to mix a striped paint, and it turned out a beautiful heliotrope. Which reminds him of Dr. Hinkle's Pink Pills for Pale People, but since it's dark in the drive-in, you won't mind it too much if you face towards the counter.

A slightly gruesome note, "Hester, our Black Angus, is peacefully at rest in deep freeze, ready to deliver the most super juicy burgers this side of Heaven"—but we suppose, that's the way it is, with juicy-burgers of the best quality.

Active Display at Loew's Rochester



Lester Pollock, manager of Loew's theatre, Rochester, shows his lobby display idea for color stills from "Rose Marie"—which will sell color with color—and a cut-out of Marlon Brando and girl-friend on a motorcycle, posed with an actual motorcycle to prove the realistic quality of poster cut-outs for display use.

RULES OF THE

QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

British Round Table

Q HAROLD SHAMPAN, manager of the Odeon, Woolwich, will be well represented in the Quigley Awards competition—story this week—with his campaigns on good public relations and recent pictures. . . . V. SIMS, relief manager at the Regal cinema, Bicester, held a model aircraft contest in advance of his playdate for "The Malta Story," with models displayed in the theatre, and a hand-writing contest for "The Sword and the Rose"—"The pen is mightier than the sword." . . . JOHN L. SMITH, manager of the Palace cinema, Arbroath, Scotland, promoted swimming races in the local pool to tie in with his playdate of "Dangerous When Wet." . . . DOUGLAS EWING, manager of the Savoy cinema, Stourbridge, had the most comprehensive campaign he ever carried out for "The Conquest of Mt. Everest," with excellent business at the box office—a fine entry for the coming judging. . . . J. E. WARD, assistant manager at the Savoy cinema, Northampton, tied up with the local Road Safety Committee who put up signs lettered "All roads are DANGEROUS WHEN WET" which helped the box office for "Dangerous When Wet." . . . D. H. WESTERN, assistant manager of the Regal cinema, Torquay, had a "Band Wagon" girl tour the town between certain hours handing out gift vouchers to those who recognized her. Leaflets with her description were distributed. . . . G. C. WILLIAMS used posters on buses to advertise playdate of "The Charge at Feather River" at his Regent cinema, Chatham. . . . I. RICHMAN, relief manager at the Tower Picture House, Leeds, promoted a window display in a pet shop for "Mogambo." A still showing Ava Gardner feeding a baby elephant was used with a card worded, "We can't supply a baby elephant, but we do have dogs, cats, etc." . . . D. E. LACEY, assistant manager of the Savoy cinema, South Shields, tied up with a cycle shop who paid for 3,000 throwaways advertising "Isn't Life Wonderful?" in which cycles play a part. . . . C. F. BRODIE, manager of the Regal cinema, Barrow-in-Furness, tied up with local travel agents to advertise "Dream Wife" with a wife's dream of a trip.

Q N. SCOTT-BUCCLEUCH, manager of the Regent, Norwich, arranged to have autographed portraits of the star in "Band Wagon" given to the first 50 stocking customers at a local store. . . . JACK STEWART, manager of the Picture Palace in Parkhead, Scotland, had local hairdressers cooperate by advertising hair styles from "Quo Vadis," as one angle of his colossal campaign on the picture which resulted in colossal business. . . . J. W. TURNER contacted heads of local schools who sent groups of pupils during school hours to see "Julius Caesar" at the Savoy cinema in Sale, and much word-of-mouth advertising was gained. . . . DOUGLAS WALLIS, manager of the Astoria Picture House, Paisley promoted attractive resort folders with credits for "Cruisin' Down the River" and theatre name. He encloses one, and we'd like to take the next boat. . . . Assistant manager L. P. WARD of the Savoy cinema, Swindon, directed his whole campaign on "The Charge at Feather River" to the children, with the local newspaper giving good space to the painting contest. The queues were so huge, the police were concerned! . . . R. WHITE sends us a good photo of his display for "The Charge at Feather River" at his Globe theatre in Stockton, which emphasizes that the film is 3-D. . . . F. B. PAGE, manager of the Rex cinema, Islington, tied up with road safety officials to have notices at strategic points reading, "More 'Dangerous When Wet,' Drive Carefully," with date of playing and theatre. . . . R. E. HORSLEY of the Scala cinema, Gateshead emphasized the "escape" angle when he played "Houdini" by offering prizes for the best narrow escapes experienced by patrons.

Q D. M. CAMPBELL, manager of the Regal cinema, Stirling, Scotland, feels that his campaign on "The Man Between" has been his best for some time. Ten-foot banners advertised the pictures on buses which toured the vicinity for six days. . . . J. G. CAMPBELL, another manager from Scotland, held a swim contest in connection with his showing of "Dangerous When Wet" at his Regal cinema in Coatbridge, and sends pictures showing the Esther Williams Trophy being presented to a fourteen-year-old boy. . . . R. L. COOK, manager of the Savoy cinema, Swindon, realized the educational tieup possibilities of "The Conquest of Everest" and arranged special matinees for children with the cooperation of school authorities. . . . R. J. CRABB, manager of the Lyric, Wellingborough, sent out 1,000 postcard type throwaways with thumbnail pictures of the five stars in "From Here to Eternity." . . . For "Moulin Rouge," manager Len Crate of the Union cinema, Dunstable, surprised his patrons with a troupe of can-can girls on stage as a live trailer for the coming picture. . . . R. N. DOUGLAS, assistant manager at the Waverley cinema, Shawlands, applied that old guessing game to golf balls in his lobby for "The Caddy," with other golf equipment promoted to complete the display. . . . A. J. EVANS, manager of the Savoy cinema, South Shields, had a lobby display of police equipment—old and new—in his lobby, promoted from the local Police Department. . . . GEORGE FAWCETT's "Happy Family" contest gained a fantastic amount of newspaper space with pictures of the winning family of eight, and helped the box office when he played "Scandal at Scourie." . . . J. B. FENNER, manager of Queen's Hall, Newcastle, used teaser ads picturing days to remember, such as VJ Day, etc., for "A Day to Remember." Good newspaper space was given to his "A Day to Remember" contest. . . . P. H. GASTON, assistant manager of the Savoy cinema, Sale, used his two year service in Malaya to good advantage when he played "Operation Malaya" by showing souvenirs and answering questions about Malaya in the lobby.

Q T. F. GRAZIER, manager of the Arcade theatre, Darlington has completed redecoration of his theatre and raising the standard of operation and maintenance. The improvement is so great that the local newspaper gave the story a composite half page with photograph of theatre interior. . . . BRENDA R. GREEN, relief manageress at the Regal cinema, Bicester, sent invitations to civic dignitaries for the premiere of "The Story of Gilbert & Sullivan" with refreshments served before the picture went on. Word-of-mouth advertising resulted from this idea which hadn't been tried here before. . . . A. D. HAINGE arranged a Deborah Kerr swimsuit contest for his showing of "From Here to Eternity" at the Odeon theatre in Birmingham. . . . N. J. HARTLE, assistant manager at the Capitol cinema, Bolton, persuaded the editor of the local newspaper to print 10,000 throwaways free of cost, one side advertising "Mogambo" and the other the newspaper.

—W. T.

Always GOOD!
Always ON TIME!

FILMACK
SPECIAL TRAILERS

1327 S. Wabash
Chicago, Ill.
838 Ninth Ave.
New York, N. Y.

WEEKLY Report

... Timely news supplementing the special monthly department covering all phases of refreshment service.



NEW SNACK BAR AT ROXY, N.Y.



IN A MOVE to provide greater convenience and service for refreshment patrons at the Roxy theatre in New York City, Executive Director Dick Dickson recently had installed a considerably enlarged stand in the inner lobby. He is shown at the left before a section of the counter, which is 33 feet long. The stand is constructed of stainless metal, highly polished fireproofed wood and plate glass, and is built on a curve to blend with the architecture of the theatre. The location is a strategic one, since it attracts the attention of all patrons, whether they be on their way to the loges, orchestra or balcony. Spotlights are used to enhance the beauty of the stand and to draw attention to the products on sale, which include candy, soft drinks, popcorn and chewing gum. The stand is refrigerated throughout so that all commodities can be kept at the proper temperature. Beverages are dispensed from counter-model machines, while popcorn is sold from a warmer built right into the stand. Mr. Dickson reports that the new installation has resulted in a substantial increase in refreshment revenue. The stand was first unveiled to the public at the recent evening premier of "Prince Valiant."

Candy Firm's Ads Plug Theatre Attendance

AN ESTABLISHED policy of the Quaker City Chocolate & Confectionery Company, Inc., Philadelphia, of incorporating references to the pleasures offered by motion pictures in its advertising is now being extended further in the firm's new television series, "Ramar of the Jungle." The company manufactures *Good and Plenty*, a licorice-flavored candy.

In the commercials for the program, which stars Jon Hall, the idea is promoted

that "it's a treat to go to the movies" and the "way to make the treat complete is to have *Good and Plenty* candy."

For one of the commercials two photos are shown, one of children lined up at the box-office, followed by a theatre interior. The spoken copy is as follows: "When you go to the movies, you need two things to enjoy the show... first, a ticket, next a big box of *Good and Plenty*. It's the perfect movie candy, because there's enough to last through the whole show."

In the past the company has also exploited the idea of integrating candy with motion pictures in the television show

"Lucky Pup" and in its newspaper advertising. On "Lucky Pup" in 1951 a film trailer from Columbia's "Born Yesterday" was shown and in the commercial listeners were urged to see the film at their neighborhood theatres and at the same time enjoy *Good and Plenty*.

The newspaper ads publicized new pictures and featured photographs of stars from the films. These ads were run in conjunction with the opening of the films in individual markets. Theatres stocking the company's product were provided with reprints of the ads on poster boards with easels for display at the snack stands.

The Product Digest

Dial M for Murder

Warners—Tight, Taut, Tingling

(Color by WarnerColor)

It was most happily inevitable that the notable Alfred Hitchcock should have had the task of directing the highly successful stage mystery melodrama, "Dial M for Murder," in its translation to the screen.

The equally inevitable result, considering the raw material with which he worked, and with the most valuable assistance of splendidly effective WarnerColor and excellently executed 3-D, is a taut and tingling job of suspense-laden mystery, with the unraveling, rather than the "who" the factor of search which holds the audience tightly in its grasp all the way.

Frederick Knott, author of the original play, which accounted for strikingly successful runs on the road as well as in London and New York, also did the screenplay, which served to insure that there would be no lapse in the melodramatic development. Robert Burks contributed a clean-cut job of work on the camera, but in the final analysis, and in the details which are so essential to the success of this type of production, the hand of Hitchcock, the master, was at all times apparent.

His cast was fine. Ray Milland was never better than as the jealous husband who plots the murder (by another) of his wife when he learns of her love for an American mystery story author, the crime to take place at the time of the author's next visit to London. Grace Kelly, the youngster whose star is sharply in the ascendent, gives further proof, if it be needed, of the reason for that meteoric rise. In the difficult role of the intended victim, who then faces a murder trial and the revelation of her husband's perfidy, she offers a strong, sincere and carefully restrained performance which contributes in marked degree to the effectiveness of the whole picture.

As the author from America whose suspicions turn in the right direction almost at the last minute, Robert Cummings is good, while Anthony Dawson is properly callous as the man with a record, forced by Milland to attempt the murder—for hire, and John Williams is well-cast as the Scotland Yard inspector, whose dissatisfaction with the sequence of developments leads him to the apprehension of Milland as the plotter.

The tremendous suspense is built in two stages of the picture. The first area of development is that which occurs when Milland has set the stage and Dawson, hidden, is waiting to murder Miss Kelly. When that plot misfires, and Miss Kelly kills Dawson in self-defense with a pair of scissors, the second stage develops, as Milland, shifting his strategy, cleverly contrives to have his wife appear a murderess. When he succeeds and she is sentenced to death, new suspense is engendered in the moves designed to trap Milland ere his wife is executed.

When Miss Kelly is brought from the death house to her home, as part of a device to trap Milland and prove a point to the inspector, there is achieved a masterly touch of careful direction, enhanced immeasurably by the use of color and 3-D. Miss Kelly has carefully been cleared of apparent lipstick and rouge, and the result is a deadly pallor which strikes upon the visual and mental appreciation of the audience like a hammer blow. It is the utilization of available technique at its best.

Here is entertainment in the finest tradition of Hitchcock, and with that name and the other

ingredients, the showman should have an exhibition property of outstanding box office value.

Reviewed at a preview of exhibitor and press representatives in New York, whose rapt attention was diverted only by a necessary intermission, regarded as unhappy for this type of screen story. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, May 29, 1954. Running time, 105 minutes. PCA No. 16708. General audience classification. Tony Ray Milland
Margot Grace Kelly
Mark Robert Cummings
Inspector Hubbard John Williams
Capt. Lesgate Anthony Dawson
Patrick Allen, George Leigh, George Alderson, Robin Hughes

Living It Up

Paramount—Martin & Lewis

(Color by Technicolor)

"Living It Up" is far and away the best picture Dean Martin and Jerry Lewis have turned out for happy exhibitors and contented customers in all their five consistently laugh-producing, profit-yielding years on the screen. It is bigger, production-wise; steadier, story-wise; and better cast, name-wise (with Janet Leigh, Sheree North, Fred Clark and Edward Arnold in top support), than any previous Martin-Lewis film.

That, in view of their three successive Top-Ten placements in The HERALD's Money-Making Stars poll, is saying a great deal for "Living It Up" and everybody connected with it, yet that is precisely what audiences everywhere will be saying, in paid-admission language, from opening day on.

"Living It Up" is taken more or less directly from the Broadway musical comedy, "Hazel Flagg," which in turn was derived from 1937's "Nothing Sacred" and originated, it appears, in a story by James Street.

Once it concerned efforts by a circulation-campaigning newspaper to capitalize on the impending death of a girl victim of radium poisoning. Now it concerns similar efforts to the same end, but in the film version it is a man who is supposed to be on the brink of death and with Lewis as the supposedly dying man, and Martin as his supposed doctor, the screenplay by Jack Rose and Melville Shavelson improves vastly on all previous versions, film or footlight.

The picture opens fast in a desert whistle-stop where Lewis, a town-struck station agent, is thrown from a freight train virtually into an old automobile which is discovered to have been rendered radioactive during A-bomb tests, and where Martin, who becomes his companion and conspirator, mistakenly announces Lewis has but three weeks to live. Miss Leigh is a New York reporter who takes him to New York where her publisher, Clark, and the mayor, Arnold, have alerted the whole city to his arrival. Thereafter involvements, disclosures, surprises and complications pile up with dismaying and unremittingly amusing result.

Martin is principally in charge of the vocal department, naturally, although Lewis shares it with him to some extent. On the dance side, Miss North, accompanied by Lewis and backed by a dozen or so professional jitterbuggers, turns in sizzling routine that hasn't often been matched, for heat and fervor, on the screen.

The film was produced in lavish color by Technicolor by Paul Jones, and directed with telling skill and superb timing by Norman Taurog.

Reviewed at the George Air Base, California, where the audience composed of service personnel sprinkled with press people gave the picture hilarious approval. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July, 1954. Running time, 95 minutes. PCA No. 16815. General audience classification. Dean Martin Steve
Jerry Lewis Homer
Janet Leigh Wally Cook
Edward Arnold, Sheree North, Fred Clark

Flame and the Flesh

MGM—Woman of Evil

(Color by Technicolor)

A striking Italian background and a rather earthy story of love and lust make MGM's Italian-made "Flame and the Flesh" a likely candidate for top grosses. Reinforcing its prospects is a top cast that includes Lana Turner, Pier Angeli, Bonar Colleano, and a ruggedly appealing male lead, Carlos Thompson.

Miss Turner plays a buffeted wayfarer with an eye for the men and a penchant for getting by on her wits. Fresh in Naples, she entices a well-meaning young composer, Colleano, to provide her with room and board. It appears that Colleano's roommate, Thompson, a cafe singer, is Miss Turner's male counterpart, for he always has a sharp eye out for the ladies.

The screenplay by Helen Deutsch has Colleano fall in love with Miss Turner, but Thompson, knowing the type of easy woman she is, proceeds to take protective measures for his friend. Unfortunately, however, he himself falls for her fatal charms, and therein lies a troubled tale. Complicating matters is the fact that Thompson is just about to get married to the cafe owner's sweet daughter Pier Angeli.

Acting on a wild emotional urge both Thompson and Miss Turner run off, the former abandoning wedding plans with Miss Angeli, and the latter completely betraying Colleano.

It seems that faithlessness has in it the seeds of its own destruction, for the runaway couple are soon at each others' throats with conflicts. The finale sees Colleano completely awakened to Miss Turner's true nature and Thompson heading back to the girl who really loves him.

Several melodic interludes are provided by Thompson to enhance the overall appeal of the film. Miss Turner's lusty femininity plays a sharp counterpoint to Miss Angeli's youthful innocence.

Atmospheric touches provide added charm throughout the film.

Joe Pasternak produced and Richard Brooks directed.

Seen at the New York projection room. Reviewer's Rating: Excellent.—MANDEL HERBSTMAN.

Release date, May 1954. Running time, 104 minutes. PCA No. 16788. Adult audience classification. Madeline Lana Turner
Lisa Pier Angeli
Nino Carlos Thompson
Bonar Colleano, Charles Goldner, Peter Illing, Rosalie Crutchley, Marne Maitland, Eric Pohlmann, Catharina Ferraz

SHOWMEN'S REVIEWS

SHORT SUBJECTS

WHAT THE PICTURE DID FOR ME

THE RELEASE CHART

About Mrs. Leslie

Paramount-Wallis—A Woman's Story

For her second film, 1953's Academy Award-winning star, Shirley Booth, has been surrounded by the same people who helped make her "Come Back Little Sheba" such a memorable film. These include producer Hal Wallis, director Daniel Mann and scenarist Ketti Frings, whose names, coupled with that of the star, provide strong selling points. Since this lineup makes comparisons inevitable, it must be reported that "About Mrs. Leslie" is a totally different type of picture, in appeal and quality and general box office potential.

In trade jargon it will be called a woman's picture. In fact it is a lengthy and sentimental recounting, via several extended flashbacks, of the love affair of an unhappily married airplane manufacturer, Robert Ryan, and a rather jolly, second-rate night club entertainer, Miss Booth. The events of the fitful affair are remembered in the course of one day by Miss Booth who, at the time of the story, is the philosophic proprietor of an attractive little boarding house in Beverly Hills. The mood is bittersweet nostalgia.

The liaison between Miss Booth and Ryan begins very casually when, after a chance meeting in Greenwich Village, he asks her to share a six-week vacation in California. She accepts, knowing only that he is important, troubled and lonely. The vacation is such a success that for a number of years thereafter, they repeat the performance, never seeing or contacting one another in the intervals between. It's only on a chance visit to a newsreel theatre that she learns his real name and profession and that he has a family by a socially prominent wife. Some time later, in Times Square at the height of the V-J night celebrations, she reads on the Times Building news sign of his death after a heart attack.

It is essentially a "Stella Dallas" type of situation and, as such, provides many opportunities for the easily tearful. Miss Booth, however, seems miscast in a tentatively written role. She is an uncertain paramour for Ryan, who, frankly, looks a little young for her. Her dialogue is full of wry and funny observations on life but they are random sparks and seldom light up the character or drama into a cohesive whole. Then, too, the dramatic frame for the flashbacks occupies much too much time dealing with the histories of Miss Booth's boarders, none of whom is particularly pertinent to the main story.

Two of the film's best scenes, however, actually are not pertinent to the central theme. One is a funny and sad TV audition undertaken by one of the boarders, and the other has to do with Miss Booth's attempts to entertain a sullen-faced, little teen-age monster, hilariously played by Eilene Janssen, whose mother has left her in Miss Booth's care. In such moments the film takes on an unmistakable point of view and vitality.

Heading the large supporting cast are Marjie Millar and Alex Nicol, as two of Miss Booth's unhappy boarders, and Henry Morgan, who is particularly good as a small-time TV agent. Hal Kanter collaborated on the screenplay (based on a Vina Delmar novel) with Frings. Mann's direction is deliberate, making for a slow-paced film principally for adult women. The central affair is handled with such restraint that there should be no fears on that score. The physical production is fine, as are all the production values.

Seen at the Paramount screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, not set. Running time, 104 minutes. PCA No. 16839. Adult audience classification.

Mrs. Vivien Leslie Shirley Booth
George Leslie Robert Ryan
Nadine Roland Marjie Millar
Lan McKay Alex Nicol
Sammy White, James Bell, Eilene Janssen, Philip Ober, Henry Morgan, Gale Page, Virginia Brissac, Ian Wolfe, Ellen Corby, Ray Teal, Isaac Jones, Maidie Norman, Laura Elliott, Amanda Blake, Percy Helton, Ric Roman, Joan Shawlee, Anne McCrea, Mabel Albertson, Alberto Morin, Edith Evanson, Nana Bryant, Pierre Watkin, Benny Rubin

The Long Wait

U.A.-Parklane—Mickey Spillane Mayhem

Audiences who appreciate bare knuckled violence and romance on the torrid side should give big financial support to "The Long Wait," Lesser Samuels' and Alan Green's screen adaptation of Mickey Spillane's best-selling pocket book. Amnesia, murder, racketeering and more beautiful blondes than you can shake a stick at highlight the film and give it its own particular flavor.

Anthony Quinn stars as Spillane's indomitable hero, Johnny McBride, the kind of guy who could brush his hair with a baseball bat. Charles Coburn is the seemingly respectable banker behind a mob of hoodlums; Gene Evans is their straw boss, while Peggie Castle, Mary Ellen Kay, Shawn Smith and Dolores Donlon are a few of the beautiful hurdles in the obstacle course Quinn must run.

Quinn loses his memory in a highway accident before returning to the scene where he was previously accused of murder. Using detective logic, fists and an assortment of automatic weapons, as well as the four females, he not only clears himself of the crime and regains his memory, but exposes the corrupt Coburn and finds his pre-amnesia wife, Mary Ellen Kay.

He is aided in his pursuit by John Damler, a local reporter who wrote the story of the alleged crime and who fills him in on some of the details. The climax is a starkly brutal affair, occurring in a deserted warehouse where Miss Castle, beaten up by Evans, kills her tormentor and saves Quinn from liquidation by Coburn's hoods.

Victor Saville directed and Samuels produced. The film is a Parklane Picture released by United Artists.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.

Release date, May, 1954. Running time, 93 minutes. PCA No. 16850. Adult audience classification.

Johnny McBride Anthony Quinn
Gardiner Charles Coburn
Servo Gene Evans
Venus Peggie Castle
Mary Ellen Kay, Shawn Smith, Dolores Donlon, Barry Kelley, James Millican, Bruno Ve Sota, Jay Adler, John Damler, Frank Marlowe

The Rocket Man

Panoramic-20th-Fox—Science-Fiction

Drama

A neatly-made little film, this science fiction drama is good news to small-town houses and for exhibitors catering especially to juveniles. The well-worn theme of good vs. evil takes a fresh, contemporary twist in "The Rocket Man," capitalizing on the current juvenile preoccupation over TV science fiction heroes. A small midwestern town serves as the setting of the film, and its heroes are its citizens who vanquish the villains in the roles of corrupt politicians.

Charles Coburn, the town's plumber turned honest mayor, Spring Byington, the local justice of the peace, romantically-inclined Anne Francis and John Agar, and Emory Parnell, a political egotist, comprise the adult segment of the cast. But little George "Foghorn" Winslow provides the main lure for viewers of simple, to the point, films. It is his imagination and fantasy which finally put the clincher on the evil politicians.

He "acquires" a mysterious rocket gun from an imaginary "space man" which has extraordinary power to do good. After adoption by Miss Byington young Winslow leaves the local orphanage to live at her home. Political wrong doings ensue in the face of coming elections when Parnell, the county political boss, bids for the orphanage. He intends to exploit its sources of oil for himself. In the interim, Agar and Miss Francis grow interested in each other until she learns he is one of Parnell's stooges. But Winslow breaks up the crisis at a political rally election eve.

Through the resources of the boy the charlatan is exposed and the orphanage saved, and all ends happily.

Leonard Goldstein produced and Oscar Ru-

dolph directed. The screenplay was by Lenny Bruce and Jack Henley from a story by George W. George and George F. Slavin.

Seen at the home office projection room. Reviewer's Rating: Good.

Running time, 79 minutes. Release date, May, 1954. General audience classification.

Mayor Ed Johnson Charles Coburn
Justice Amelia Brown Spring Byington
George Winslow, Anne Francis, John Agar, Emory Parnell, Stanley Clements, Beverly Garland, June Clayworth, Don Haggerty

The Jolson Story

Columbia—Delight Undimmed

(Color by Technicolor)

In a happy move Columbia has taken the fabulous "The Jolson Story" out of the vaults and adorned it with such modern-day accoutrements as wide-screen and directional sound in preparation for re-release. It is a wise decision.

A second look at the spectacularly-grossing picture, which first made the distribution rounds in 1946, is heartening. It stands up magnificently, for it has the timelessness of quality. Its songs, vitality, production numbers and spirit-of-the-age quality beguile one into a joyous mood. Seeing it in the perspective of time elapsed, one realizes how it set the standard for the film biographies that followed.

The film has been trimmed down to 124 minutes from 128.

In first reviewing the musical in THE HERALD, issue of September 21, 1946, the reviewer stated:

"Now here is the way to produce a musical biography. . . 'The Jolson Story' is a show that can't miss. The music will have you humming and remembering, the acting will please you, you'll admire the production and the carefully-done and subdued coloring. It's a special kind of picture with the widest kind of appeal."

Those sentiments stand unchanged in 1954.

Especially noteworthy in the Sidney Skolsky production is the masterful portrayal of Jolson by Larry Parks. His performance stands undimmed with the passing years. Others in the cast are Evelyn Keyes and William Demarest. Alfred E. Green directed.

Seen at the Fox theatre in Brooklyn where the audience reacted with tremendous approval. Reviewer's Rating: Then as now—Excellent.—M. H.

Release date, May, 1954. Running time, 124 minutes. PCA No. 11154. General audience classification.

Al Jolson Larry Parks
Julie Benson Evelyn Keyes
Steve Martin William Demarest
Bill Goodwyn, Ludwig Donath, Tamara Shayne, John Alexander, Jo Carroll Dennison, Ernest Cossart, Scotty Beckett, William Forrest, Ann Todd, Edwin Maxwell, Emmet Vogan

SHORT SUBJECTS

NO BARKING (Warner Bros.)

Merrie Melodies (1712)

A puppy dog buries his pet bone with a view towards subsequent feasting. However, a cat spies the loot and attempts to steal it for breakfast. Thus some mirth and conflict breaks loose. Release date: February 27, 1954 7 minutes

CASPER GENIE (Paramount)

Casper Cartoon in Technicolor (B13-5)

Ever in search of a friend, Casper, the friendly ghost, befriends a little boy reading about Aladdin and his magic lamp. Always obliging, Casper uses his supernatural powers to make the little boy's dreams come true and at the same time saves the little boy from the wiles of a passing burglar. Release date: May 28, 1954 7 minutes

COO COO BIRDS (Universal)

Walter Lantz Technicolor Cartune (Reissue) (9352)

In order to go quail shooting early in the morning, Woody Woodpecker goes to bed early the night before, only to be plagued by blinking electric signs and a cuckoo clock which definitely has a mind of its own. By the time morning rolls around, the quail are quite safe from Woody's gun. Release date: March 29, 1954 6½ minutes

"What the Picture did for me"

Allied Artists

KANSAS PACIFIC: Sterling Hayden, Eve Miller—Poor, poor color, poor acting, which is a pity because Sterling Hayden is a good actor generally. Played Thursday, Friday, Saturday, March 18, 19, 20.—W. R. Shepherd, Regent Cinema, South Shields, England.

PRIVATE EYES: Bowery Boys—This series always brings them in. I never pass one up. I play all of them. Played this one on double with Abbott and Costello which did extra business. Play it. Played Friday, Saturday, March 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

RIOT IN CELL BLOCK 11: Neville Brand, Leo Gordon—Good prison picture. Several people told me they wanted to see it because they had seen it advertised on TV. Played Wednesday, Thursday, April 21, 22.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

BIG HEAT: Glenn Ford, Gloria Grahame—This action police picture did very nicely. It's just the type of picture that does well for me in that it has star material and just loaded with the type of action my patrons enjoy. Played Sunday, Monday, March 28, 29.—Major I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

GLASS WALL, THE: Gloria Grahame, Vittorio Gassman—Intriguing title, good story and acting, and when doubled with "Flame of Calcutta" (Col.), the whole program added up to good business. Played Thursday, Friday, Saturday, March 11, 12, 13.—W. R. Shepherd, Regent Cinema, South Shields, England.

SKY COMMANDO: Dan Duryea, Frances Gifford—Very good little program picture. Used on double bill. My people liked it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SLAVES OF BABYLON: Richard Conte, Linda Christian—Received many favorable reports on this. The story taken from Book of Daniel. Well produced, beautiful color. Played Sunday, April 11.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WILD ONE: Marlon Brando, Mary Murphy—I have a 1,100-seat neighborhood house, and my teenage problem is one of the worst in San Francisco. In the past year I have brought vandalism (inside the theatre) to nil. All the teenagers have learned to respect me and my rules. But after showing the "Wild One" Wednesday through Saturday, I almost have to start from scratch.

When 200 to 300 teenagers start "digging that crazy five" you have a problem. This picture is good boxoffice but it proves to the teenagers that they can do anything and get no more than a talking to. In my opinion, it should not be shown to this class of people. They all want to be WILD ONES. Played Wednesday through Saturday, April 14-17.—Frank Hughes, Manager, Avenue Theatre, San Francisco.

Lippert

SINS OF JEZEBEL: Paulette Goddard—In color. I advertised this as "The Mistress of Evil." It was thoroughly enjoyed by the patrons and would be perfect to tie in churches. I thought that Paulette Goddard did not portray the part as well as she should have in that her acting ability was not up to her usual level. The story as told is excellent and one that will produce very favorable comment. With some effort and advertising, it should do very well. I did not get behind this one and wish that I had. Played Tuesday, Wednesday, April 20, 21.—Maj. I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

Metro-Goldwyn-Mayer

MOGAMBO: Clark Gable, Ava Gardner—This picture should do well in any situation. Play it by all means. But who ever heard of wearing party clothes in the jungle, which was shown at the beginning. I, like other exhibitors, thought Ava Gardner stole the picture. Played Sunday, Monday, March 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

IS A "NECESSITY" FOR EXHIBITORS

To the Editor:

I feel obligated in sending you the attached reports on "What the Picture Did for Me." The very first item I turn to in my HERALD on arrival is this feature. It provides a necessity for exhibitors in that it serves as a basis for what others have done with a particular picture. I wish more exhibitors would contribute their opinions so that we could get a better reaction and thereby help us in buying, booking and advertising product.—I. JAY SADOW, I. Jay Sadow Theatre Company, Chattanooga, Tenn.

RIDE VAQUERO: Ava Gardner, Robert Taylor, Howard Keel—A very good outdoor picture. Only thing wrong with it for my Saturday night patrons was not enough action for them. Should have played it on Sunday-Monday instead. Nothing wrong with the picture. Play it. Excellent cast; also good color. Played Friday, Saturday, March 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

SOMBRERO: Ricardo Montalban, Cyd Charisse—Didn't live up to the trailer. Altogether a most odd picture. Generally speaking, a waste of talent. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 22, 23, 24, 25, 26, 27.—W. R. Shepherd, Regent Cinema, South Shields, England.

Paramount

FOREVER FEMALE: William Holden, Ginger Rogers—This a cute comedy that died at the box office. It appears that it may have been the title because the picture actually is good. Played Thursday, Friday, April, '54.—Major I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

HOUDINI: Tony Curtis, Janet Leigh—I agree with other exhibitors on this picture. A very good picture. Don't pass it up. Play it. Well acted by Curtis and Leigh. In fact, I thought this was a good team. Both of them are well-liked here. Had a change of weather here on Sunday night. Very cool which hurt B. O. Well-liked by all who saw it. Played Sunday, Monday, March 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

JIVARO: Fernando Lamas, Rhonda Fleming—Very good, but did no business. Title scared them off here. Played Wednesday, Thursday, April 14, 15.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin—This is a nice prestige picture that just did a fair business for me. It's excellent in that it has a very good story and is well-portrayed. I noticed a good many people who had never been to the theatre before; however, my regular patronage apparently did not come because of the foreign motif involved. Played Thursday, Friday, April, 1954.—Major I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

PONY EXPRESS: Charlton Heston, Rhonda Fleming—Above average western. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 1, 2, 3, 4, 5, 6.—W. R. Shepherd, Regent Cinema, South Shields, England.

SHANE: Alan Ladd, Jean Arthur, Van Heflin—Built the advertising around the theme "The Best of the West." Did very satisfactory business, more than I expected. This definitely is one of the all-time great pictures ever produced and should be shown. Played Wednesday through Friday, April 7-9.—Major I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

RKO Radio

DEVIL'S CANYON: Virginia Mayo, Dale Robertson, Stephen McNally—Played this 3-D picture in 2-D version which proved okay. This is a very good prison picture. Play it by all means. You won't go wrong on this one. The color in this picture sure helped to put it over. This will go over in any situation. Played Sunday, Monday, March 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

DRUMS IN THE DEEP SOUTH: James Craig, Guy Madison, Barbara Payton. In color. I passed this up about a year ago because all the theatres had been playing it only to pick it up, very reasonably. Quite a bit of the story concerns "The Battle of Chickamauga" and Lookout Mountain is mentioned several times. With this in mind, I advertised it as "The Battle of Chattanooga" in describing the picture. There was quite a bit of word-of-mouth advertising and we were kidded by a good many patrons about it but it paid off. I think that if there is anything at all in a picture that can be tied up in anyway with a locality, it definitely will serve as an advantage. In this day and time in our business it seems to me that we must be alert for any type of opportunity that may present itself, if we are to do well and progress. Played Tuesday, Wednesday, April 13, 14.—Maj. I. Jay Sadow, Starlite Drive-In, Rossville, Ga.

Twentieth Century-Fox

ROBE, THE: Victor Mature, Jean Simmons—Throughout what might easily have been the English summer, "The Robe" broke all records. Comments on CinemaScope and Stereophonic sound mostly good. I trust we can look forward to more defined photography in the future from CinemaScope epics. Played 12 days from March 29.—W. R. Shepherd, Regent Cinema, South Shields, England.

Universal

BORDER RIVER: Joel McCrea, Yvonne de Carlo—Played this one early which helped out a little. Also played it on my first wide screen showing which also helped. This is a very good outdoor picture. Only thing wrong with it was there were too many Mexicans in it. Played Sunday, Monday, March 28, 29.—James Hardy, Shoals Theatre, Shoals, Ind.

EAST OF SUMATRA: Jeff Chandler, Marilyn Maxwell—Something different in adventure. Should please any of your patrons. Beautiful color. Jeff Chandler is very popular here. Play it. Played Tuesday, Wednesday, March 2, 3.—James Hardy, Shoals Theatre, Shoals, Ind.

PRINCE WHO WAS A THIEF, THE: Tony Curtis, Piper Laurie—A good picture, and though it was produced some years ago, it has been released here now. Doubled it with Universal's featurette, "The World's Most Beautiful Girls," and it did very good business. The picture was liked by all and we had many favorable comments. Played for one week from Friday, April 2nd.—Manager, Premier Picture Palace, Hyderabad Sind, Pakistan.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart April 17, 1954 issue, page 2262.

Features by Company March 13, 1954, page 2221.

Color pictures designated by (c).

*Following a title indicates a Box Office Champion.

All features listed, except CinemaScope (CS in chart), foreign product and reissues, are intended for either standard screen aspect ratio or wide screen.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youths (ages 12 to 18), F—Family. Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	Herald Review
				(S)=synopsis	Page			
A								
About Mrs. Leslie	Para.	Not Set	104m	May 1	2278	A	B	Good
Act of Love	UA	Mar., '54	108m	Dec. 19	2109	AM	B	Very Good
Actress, The (403)	MGM	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Adventures of Robinson Crusoe (c)	UA	Apr., '54						
Affair in Monte Carlo (Brit.) (c) (5307)	AA	Sept., '53	74m	Sept. 19	1998			Good
Alaska Seas (5313)	Para.	Jan., '54	78m	Jan. 23	2158		A-2	Good
All-American (333)	Univ.	Oct., '53	83m	July 25	1925	F	A-1	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent
Annapurna (c)	Mayer-Kingsley	Dec., '53	60m	Dec. 19	2110		A-1	Excellent
Appointment in Honduras (406) (c)	RKO	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair
Appointment for Murder (Ital.-Eng. Titles)	IFE	Feb., '54	90m	Feb. 20	2190		A-2	Fair
Arrow in the Dust (c) (5404)	AA	Apr. 25, '54	80m	Apr. 24	2269		A-1	Very Good
B								
Back to God's Country (c) (403)	Univ.	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Jan., '54	83m	Dec. 12	2101	AY	B	Good
Bait	Col.	Mar., '54	79m	Feb. 20	2190	A	B	Good
Bandits of the West (5243)	Rep.	Sept., '53	54m	Aug. 22	1958	F	A-1	Fair
Battle of Rogue River (c)	Col.	Mar., '54	71m	Mar. 6	2206	F	A-1	Good
Beachhead (c)	UA	Feb., '54	89m	Jan. 30	2165	AY	A-2	Very Good
Beat the Devil	UA	Mar., '54	92m	Mar. 6	2205		B	Very Good
Beauties of the Night (Fr.-Eng. Titles)	UA	Not Set	84m	Apr. 10	2255		B	Excellent
Beggar's Opera, The (Brit.) (c) (304)	WB	Sept., '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Dec., '53	102m	Dec. 19	2109	AY	A-1	Very Good
Best Years of Our Lives (452)	RKO	(reissue) Feb., '54	170m	Dec. 19	2110			Superior
Betrayed (428) (c)	MGM	July, '54						
Big Heat (615)*	Col.	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Bigamist, The	Filmakers	Dec., '53	80m	Jan. 2	2125		B	Very Good
Bitter Creek (5423)	AA	Feb. 21, '54	74m	Mar. 13	2214			Good
Black Glove (5305)	Lippert	Jan. 29, '54	74m	Jan. 30	(S)2167			
Black Horse Canyon (c) (424)	Univ.	June, '54						
Black Shield of Falworth, The (426) (CS) (c)	Univ.	Sept., '54		Apr. 24	(S)2271			
Blackout (5309)	Lippert	Apr., '54	87m	Apr. 24	2270			Good
Blowing Wild (306)	WB	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Border River (c) (409)	Univ.	Jan., '54	81m	Jan. 9	2134	AY	A-2	Good
Botany Bay (c) (5307)	Para.	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Jan., '54	94m	Jan. 16	2141	AY	A-2	Good
Boy From Oklahoma (320) (c)	WB	Feb. 27, '54	88m	Jan. 16	2141	F	A-1	Good
Brigadoon (CS) (c) (430)	MGM	Aug., '54						
C								
Caddy, The (5302)*	Para.	Sept., '53	95m	Aug. 8	1942	F	A-1	Very Good
Caine Mutiny, The (c)	Col.	Not Set		Feb. 20	(S)2191			
Calamity Jane (c) (311)*	WB	Nov. 14, '53	101m	Oct. 31	2045	F	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Nov., '53	75m	Nov. 21	2077	AY	A-2	Fair
Captain's Paradise (Brit.)	UA	Dec. 18, '53	76m	Oct. 10	2021	A	B	Excellent
Carnival Story, The (c)	RKO	Mar. 27, '54	95m	Mar. 27	2237		B	Very Good
Casanova's Big Night (c) (5316)	Para.	Apr., '54	86m	Mar. 6	2205	F	A-2	Excellent
Cavalleria Rusticana (c)	Savini	Dec. 26, '53	60m	Jan. 9	2134			Fair
Cease Fire! (5308) (3D)	Para.	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent
Charge of the Lancers (c)	Col.	Feb., '54	74m			AMY	A-2	
China Venture (609)	Col.	Sept., '53	83m	Aug. 29	1966	AY	A-2	Good
City of Bad Men (c) (328)	20th-Fox	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
Combat Squad (613)	Col.	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Command, The (C.S.) (c) (319)*	WB	Feb. 13, '54	88m	Jan. 23	2157	F	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Apr. 23, '54	78m	Dec. 12	2101		A-1	Good
Cowboy, The (5308) (c)	Lippert	May 14, '54	69m	Jan. 9	2134		A-1	Excellent
Crazylegs—All American (5224)	Rep.	Feb. 15, '54	87m	Oct. 31	2046	F	A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	AY	A-1	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142		A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047			
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m					
D									
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	AY	A-1	Fair
Decameron Nights (c) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	B	Excellent
Desperado, The (5426)	AA	Wayne Morris	Apr. 11, '54						
Dial M for Murder (c) (3D)	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277			Excellent
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	F	A-2	Good
Diary of a Country Priest (Fr.-Eng. Titles)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261		A-2	Very Good
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182			Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct., '53	70m	Jan. 30	2166	AY	A-1	Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	AY	A-2	Good
Drums Across the River (c) (423)	Univ.	Audie Murphy-Lisa Gaye	June, '54						
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	AY	A-2	Good
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	AY	B	Good
E-F									
East of Sumatra (c)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B	Good
Easy to Love (c) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	F	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	F	A-1	Very Good
Egg and I, The (422)	Univ.	C. Colbert-Fred MacMurray (reissue)	May, '54	108m					
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	F	A-1	Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	F	A-1	Fair
Elephant Walk (c) (5317)	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	AY	A-2	Very Good
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m					
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1	Very Good
Executive Suite (423)	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	AM	A-2	Excellent
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2045		A-1	Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53						
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847			Very Good
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214			Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carol Naish	Nov., '53	80m	Nov. 28	2085		A-1	Good
Fighting Lawman (5334)	AA	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183		A-1	Very Good
Fireman Save My Child (425)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270		A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277			Excellent
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1	Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	AMY	B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Marjita Hunt	Dec., '53	91m	Dec. 12	2102			Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	A	B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B	Excellent
Forty-Niners, The	AA	Wild Bill Elliott-Virginia Grey	Not Set		Mar. 13	(S)2214		A-2	
French Line (c) (2D-437, 3D-407)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134		C	Good
From Here to Eternity (616)*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B	Excellent
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167		B	Fair
G									
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190		A-2	Excellent
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206			Good
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellers	Oct., '53	86m	Oct. 3	2014	AY	A-2	Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	AY	A-1	
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1	Excellent
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	F	A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2	Very Good
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	F	A-1	Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	F	A-1	Excellent
Golden Blade, The (c) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	F	A-1	Excellent
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158		A-2	Very Good
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m					
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	AY	A-2	Good
Gone With the Wind (c)	MGM	Gable-Leigh-deHavilland (reissue)	July, '54						
Gorilla At Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54		Jan. 30	(S)2167		B	
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	AMY	A-1	Good
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142			Good
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellers	Mar., '54	86m	Mar. 27	2238			Fair
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2	Good
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	F	A-1	Good
H									
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1	Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54						
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	F	A-1	Very Good
Hell & High Water (c) (CS) (403)*	20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	AY	A-1	Excellent
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	Not Set		Mar. 20	(S)2229		A-2	
Hell Raiders of the Deep (Ital.)	IFE	Documentary	May, '54						
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	A	B	Fair
Her Twelve Men (429)	MGM	Greer Garson-Robert Ryan	Aug., '54						
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
High and the Mighty, The (c) (CS)	WB	John Wayne-Claire Trevor	Not Set		Apr. 24	(S)2271			
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166		A-2	Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	AY	A-2	Very Good

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Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183		A-2 Excellent
Hollywood Thrill-Makers (5321)	Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S)2191		
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	F	A-1 Excellent
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158		A-1 Good
Hot News (5327)	AA	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087		Good
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	AY	A-2 Excellent
I								
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	Not Set	63m	Apr. 24	2270	A	A-2 Fair
Inferno (c) (3D) (346)	20th-Fox	Robert Ryan-Rhonda Fleming	Nov., '53	83m	July 25	1925	AY	A-2 Excellent
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190		Very Good
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	F	A-1 Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m				
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1 Excellent
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	AY	A-2 Very Good
J								
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	AMY	A-2 Excellent
Jennifer (5407)	AA	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Mar. 6	2206	AY	A-2 Fair
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	AY	A-2 Good
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	AMY	A-2 Good
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	F	A-1 Excellent
Johnny Dark (c) (420)	Univ.	Tony Curtis-Piper Laurie	May, '54		Mar. 13	(S)2214		
Johnny Guitar (c)	Rep.	Joan Crawford-Sterling Hayden	Not Set		Apr. 24	(S)2271		
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	May, '54	124m	May 1	2278		Excellent
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23	2158		A-2 Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1 Superior
K-L								
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m				
Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m				
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Not Set		Apr. 24	(S)2271		
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	F	A-1 Fair
Killers From Space (409)	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30	2166	AY	A-1 Fair
King of the Khyber Rifles (c)* (401)	Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26	2117	AMY	A-1 Excellent
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	AY	B Excellent
Knights of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	F	A-1 Superior
Knock on Wood (c)	Para.	Danny Kaye-Mai Zetterling	Not Set	103m	Apr. 3	2245	F	A-1 Excellent
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2 Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9	2134		Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062	F	A-1 Good
Laughing Anne (Brit.) (c)	Rep.	Wendell Corey-Margaret Lockwood	June 15, '54					
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	F	A-2 Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119		Good
Lion Is in the Streets (c) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	F	A-2 Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	F	A-1 Excellent
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m				B
Little Fugitive	Burstin	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021	F	A-2 Excellent
Living Desert, The (c)*	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	F	A-1 Excellent
Living It Up (c)	Para.	Dean Martin-Jerry Lewis	July, '54	95m	May 1	2277		Excellent
Lone Gun, The	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254		Good
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253		A-2 Very Good
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	F	A-1 Excellent
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278		Good
Loop-hole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189		A-2 Good
Louisiana Territory (3D) (c) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030	F	A-1 Good
Lovers of Toledo	Hakim	Alida Valli-Pedro Armendariz	Not Set					
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094		Fair
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261		A-1 Good
Lure of the Sila (Ital.-Eng. Dub.)	IFE	Silvano Mangano	Dec. 25, '53	74m	Jan. 9	2134	AY	B Good
M								
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	F	A-1 Good
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	Not Set	72m	Mar. 27	2238	AM	A-2 Good
Magnificent Obsession (423) (c)	Univ.	Jane Wyman-Rock Hudson	Not Set		Apr. 24	(S)2270		
Make Haste to Live	Rep.	Dorothy McGuire-Stephen McNally	Mar., '54	90m	Apr. 10	2253		A-2 Good
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Apr., '54					
Man Between, The (Brit.)	20th-Fox	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069		B Excellent
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	A	B Good
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5	2094		Fair
Man in Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070		B Fair
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	AM	B Fair
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119		Fair
Man With a Million (Brit.) (c)	UA	Gregory Peck-Jane Griffiths	Not Set		Apr. 24	(S)2271		A-1
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B Good
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997	AY	Excellent
Massacre Canyon	Col.	Phil Carey-Audrey Totter	Apr. 7, '54	66m	Apr. 10	2254		Good
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270		A-1 Fair
Men of the Fighting Lady (425)	MGM	Van Johnson-Walter Pidgeon	June, '54					
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	AY	A-2 Good
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Feb., '54	75m			AY	A-2
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	A	B Excellent
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m				
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2 Good
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good

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Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102			Good
Mogambo (c) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	B	Very Good
Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	F	A-1	Excellent
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 7, '54						
Murder on Monday (Brit.)	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1	Very Good
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214		A-2	Good
N									
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	AY	A-2	Good
Nebraskan, The (c) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2	Fair
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Feb., '54	98m	Feb. 20	2189	AM	B	Excellent
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229		A-2	Very Good
O-P									
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135	AMY		
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Out of This World (c)	Kupferman	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269			Very Good
Outcast, The (c)	Rep.	John Derek-Joan Evans	Not Set		Mar. 13	(S)2215			
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B	Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	AY	A-2	Good
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY		Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	B	Fair
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214		A-1	Fair
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047		A-2	Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110		A-1	Good
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	AY	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A	A-2	Good
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m					
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253		A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr., '54	87m					
Playgirl (421)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269		B	Good
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189		A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254		A-1	Excellent
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	June, '54		Apr. 10	(S)2255			
Prisoner of War	MGM	Ronald Reagan-Dewey Martin	May, '54	82m	Apr. 3	2245			Fair
Prisoners of the Casbah (c) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094		A-2	Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		B	Fair
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m					
Q-R									
Queen of Sheba (Ital.-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070		A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213		A-1	Good
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m					
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m					
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	F	A-1	Fair
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229		A-2	Good
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	AY	B	Very Good
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	F	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	AY	B	Excellent
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	AMY	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m					
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	AY	A-1	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	84m	Mar. 6	2206		A-1	Good
Ring of Fear (c) (CS)	WB	Clyde Beatty-Pat O'Brien	Not Set		Mar. 13	(S)2214			
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	AM	A-2	Excellent
River Beat	Lippert	Phyllis Kirk-John Bentley	May 28, '54						
River of No Return (c) (CS) (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269			Very Good
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086	F	A-1	Good
Robe, The (CS) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	F	A-1	Superior
Rocket Man, The (412)	20th-Fox	Thelma Ritter-Jeffrey Hunter	May, '54	79m	May 1	2278			Good
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	F	A-2	Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	106m	Mar. 6	2205	F	A-1	Excellent
Royal African Rifles, The (c) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1	Average
S									
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125	AY	A-1	Good
Sabre Jet (c)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Saint's Girl Friday	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	AY	B	Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	F	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238			Fair
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m					
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	F	A-1	Good
Secret of Assignment (Ital.)	IFE	Vivi Gioi-Umberto Spadaro	Mar., '54					A-2	
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166			Fair
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54		Apr. 17	(S)2261			
Seven Brides for Seven Brothers (CS) (c) (426)	MGM	Jane Powell-Howard Keel	Aug., '54						
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022			Good
Shane (c) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271			
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	F	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	AY	A-2	Good
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	Apr., '54	81m	Mar. 27	2237		A-1	Good
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan., '54	64m					
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086		B	Good
Slaves of Babylon (525) (c)	Col.	Richard Conte-Linda Christian	Oct., '53	82m			AY		
So Big (307)*	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	F	A-1	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54		Jan. 30	(S)2167			
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	AY	A-1	Good
Sons of the Navy (2409)	AA	Jan Sterling-Neville Brand	June 27, '54		Apr. 24	(S)2271			
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261		A-2	Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142		A-2	Excellent
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270			
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214			Very Good
Stranger on the Prowl	UA	Muni Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m					
Student Prince, The (CS) (c) (424)	MGM	Ann Blyth-Edmund Purdon	June, '54		Apr. 24	(S)2271			
T									
Take the High Ground (c) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tall in the Saddle (471)	RKO	John Wayne (reissue)	Mar., '54	87m					
Tanga Tika (c)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022		B	Excellent
Taza, Son of Cochise (c)									
(410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	AY	A-1	Good
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	AY	B	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1	
Them	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253			Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m					
Those Redheads from Seattle (c)									
(2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Coins in the Fountain (CS)									
(c) (413)	20th-Fox	Clifton Webb-Dorothy McGuire	June, '54		Mar. 13	(S)2214			
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085	AY	B	Good
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	AMY	A-2	Fair
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	F	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207	A	B	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165		B	Very Good
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair
Tumbleweed (c) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	F	A-1	Very Good
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Not Set	81m	Jan. 30	2166			Good
U-V									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Untamed Heiress	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269			Good
Valley of the Kings (427) (c)	MGM	Eleanor Parker-Robert Taylor	Not Set						
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	94m					
Veils of Bagdad (c) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102		C	Fair
W									
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	AY	A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
We Want a Child (5324)	Lippert	Special Cast	Feb. 19, '54	76m					
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183			Fair
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087		B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	A	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m					
Wings of the Hawk (c)									
(2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261		A-2	Very Good
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182			Fair
X-Y-Z									
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A	A-2	Very Good
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094		A-2	Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070	AY	A-1	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142		A-1	

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,232 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Alaska Seas (Para.)	—	—	4	4	6
*All-American (Univ.)	—	14	29	15	14
All the Brothers Were Valiant (MGM)	—	17	55	39	4
Appointment in Honduras (RKO)	—	6	26	11	11
Back to God's Country (Univ.)	1	23	43	18	6
Bad for Each Other (Col.)	—	—	2	8	5
Beachhead (UA)	—	5	8	2	1
Beat the Devil (UA)	18	—	2	8	9
Beneath the 12-Mile Reef (20th-Fox)	26	10	8	4	—
Best Years of Our Lives (RKO) (Reissue)	1	—	1	1	3
Big Heat (Col.)	1	21	32	16	6
Bigamist, The (Filmakers)	—	1	7	—	6
*Blowing Wild (WB)	8	19	39	36	6
Border River (Univ.)	—	11	25	10	1
Botany Bay (Para.)	—	1	41	36	7
Boy from Oklahoma (WB)	19	14	19	10	6
Calamity Jane (WB)	4	69	39	8	1
Captain's Paradise (UA)	7	2	3	2	1
Cease Fire! (Para.)	—	5	9	14	5
Command, The (WB)	14	4	11	4	1
Crazylegs—All-American (Rep.)	—	2	7	6	3
Creature from the Black Lagoon (Univ.)	—	8	3	2	1
Crime Wave (WB)	—	—	4	2	2
Dangerous Mission (RKO)	—	1	1	3	—
Decameron Nights (RKO)	—	—	—	4	6
Diamond Queen, The (WB)	—	—	6	11	10
Dragonfly Squadron (AA)	1	—	4	1	—
Easy to Love (MGM)	21	25	32	10	15
Eddie Cantor Story (WB)	4	39	20	2	8
El Alamein (Col.)	—	1	5	—	—
Escape from Fort Bravo (MGM)	—	5	40	42	20
Fighter Attack (AA)	—	8	8	—	3
Flight Nurse (Rep.)	1	7	16	9	4
Flight to Tangier (Para.)	—	1	13	25	9
Forbidden (Univ.)	—	—	22	18	4
Forever Female (Para.)	8	2	10	12	23
From Here to Eternity (Col.)	62	42	4	2	5
†Genevieve (Univ.)	4	1	—	—	—
Give a Girl a Break (MGM)	—	6	21	36	14
Glass Web, The (Univ.)	—	1	4	7	9
Glenn Miller Story (Univ.)	47	29	2	1	—
Go, Man, Go (UA)	8	17	6	2	1
Great Diamond Robbery (MGM)	—	9	12	16	6
Gun Fury (Col.)	—	5	14	10	3
Hell and High Water (20th-Fox)	22	9	2	—	—
Here Come the Girls (Para.)	2	8	29	49	26
His Majesty O'Keefe (WB)	14	22	24	30	6
Hondo (WB)	76	27	7	1	3
How to Marry a Millionaire (20th-Fox)	53	8	—	2	—
It Should Happen to You (Col.)	—	2	7	—	3
Jesse James vs. the Daltons (Col.)	4	9	8	7	—
Jivaro (Para.)	—	4	4	13	3
Jubilee Trail (Rep.)	—	3	8	5	1
Julius Caesar (MGM)	7	2	2	—	—

	EX	AA	AV	BA	PR
King of the Khyber Rifles (20th-Fox)	24	7	7	—	3
Kiss Me Kate (MGM)	5	22	26	35	20
Knights of the Round Table (MGM)	13	12	6	3	2
*Little Boy Lost (Para.)	20	54	28	5	2
Little Caesar (WB) (Reissue)	7	1	2	8	—
Little Fugitive (Burstyn)	4	4	4	1	1
Living Desert, The (Disney)	7	2	1	—	1
Long, Long Trailer, The (MGM)	68	50	7	1	—
Ma and Pa Kettle at Home (Univ.)	9	11	4	—	1
Man Between, The (UA)	—	2	—	3	—
Man Crazy (20th-Fox)	—	1	4	2	1
Man in the Attic (20th-Fox)	—	—	13	4	5
*Marry Me Again (RKO)	—	2	14	16	9
Martin Luther (de Rochemont)	21	16	5	1	1
Miss Robin Crusoe (20th-Fox)	—	—	2	3	5
Miss Sadie Thompson (Col.)	12	20	9	9	—
Mogambo (MGM)	43	69	24	3	1
Money from Home (Para.)	2	19	6	4	—
†Naked Jungle, The (Para.)	—	3	2	—	—
Nebraska, The (Col.)	—	2	4	3	2
New Faces (20th-Fox)	7	—	—	1	1
Night People (20th-Fox)	—	3	2	—	—
Paratrooper (Col.)	1	24	25	19	3
Paris Model (Col.)	—	—	2	3	1
Phantom of the Rue Morgue (WB)	1	2	—	3	1
Prisoners of the Casbah (Col.)	—	—	—	8	5
Private Eyes (AA)	—	3	7	1	—
Public Enemy (WB) (Reissue)	—	3	3	7	—
Quo Vadis (MGM) (Reissue)	7	15	10	7	3
Red Garters (Para.)	1	3	7	10	10
Rhapsody (MGM)	1	5	—	1	—
Ride Clear of Diablo (Univ.)	3	11	13	1	—
Riders to the Stars (UA)	—	1	2	8	3
Riding Shotgun (WB)	—	1	3	2	—
Riot in Cell Block 11 (AA)	—	7	24	13	1
Rob Roy (Disney-RKO)	—	1	10	4	1
Robe, The (20th-Fox)	77	7	2	—	—
Roman Holiday (Para.)	8	22	42	39	8
Rose Marie (MGM)	2	4	7	1	—
Saadia (MGM)	—	1	2	13	15
Saskatchewan (Univ.)	7	35	15	2	2
Sea of Lost Ships (Rep.)	—	1	6	9	4
Shane (Para.)	68	50	7	2	—
Shark River (UA)	—	17	13	3	4
She Couldn't Say No (RKO)	—	1	11	4	2
Siege of Red River (20th-Fox)	—	3	1	5	—
*Sins of Jezebel (Lippert)	—	3	8	6	2
Slaves of Babylon (Col.)	—	1	4	5	3
So Big (WB)	1	19	68	22	5
Take the High Ground (MGM)	11	44	48	11	3
Taza, Son of Cochise (Univ.)	2	4	9	5	2
†Tennessee Champ (MGM)	—	—	—	4	3
Those Redheads from Seattle (Para.)	—	7	19	21	4
Three Sailors and a Girl (WB)	1	7	45	22	9
Three Young Texans (20th-Fox)	—	5	8	11	4
Thunder Over the Plains (WB)	1	18	22	28	7
Top Banana (UA)	—	—	4	4	1
Tumbleweed (Univ.)	3	22	29	10	4
Veils of Bagdad (Univ.)	—	1	5	19	11
Walking My Baby Back Home (Univ.)	—	34	47	28	5
War Arrow (Univ.)	—	25	33	11	5
*War of the Worlds (Para.)	2	8	20	40	21
Wild One (Col.)	—	17	10	4	3
†Yankee Pasha (Univ.)	—	3	2	—	—

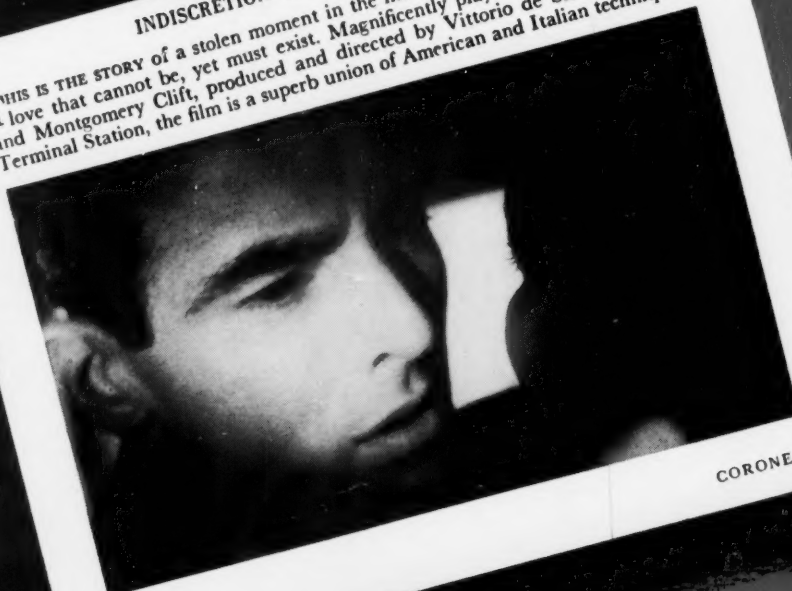
MOVIES

THE MONTH'S BEST...



INDISCRETION OF AN AMERICAN WIFE

THIS IS THE STORY of a stolen moment in the life of a man and a woman, of a love that cannot be, yet must exist. Magnificently played by Jennifer Jones and Montgomery Clift, produced and directed by Vittorio de Sica in Rome's Terminal Station, the film is a superb union of American and Italian techniques.



CORONET

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FROM

Columbia